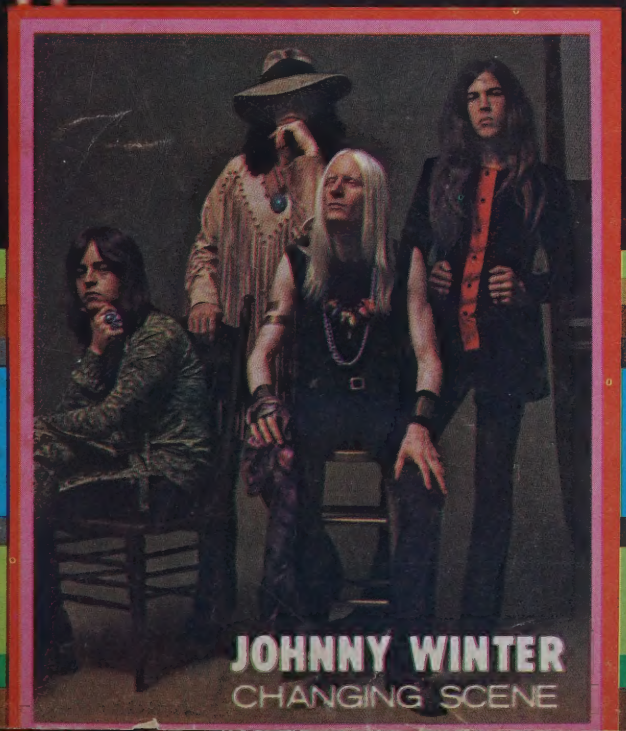
HIT PARADER

THE WHO EVOLUTION OF A GROUP

GRAND FUNK RAILROAD

CDC
35¢
MAY 1971

JETHRO TULL
CRITICS AND CRITICS



JOHNNY WINTER
CHANGING SCENE

GRAHAM NASH

RANDY NEWMAN

ELTON JOHN
CREDIT TO BERNIE

JOHN McLAUGHLIN

EXCLUSIVE
ALL THE WORDS
TO HIT SONGS

REMEMBER ME

THERE GOES MY EVERYTHING

I HEAR YOU KNOCKING

FLESH & BLOOD

TEMPTATION EYES

STEALER

PRECIOUS PRECIOUS

STOP THE WAR NOW

BORN TO WANDER

ROSE GARDEN

JESUS CHRIST SUPERSTAR

CHURCH STREET SOUL REVIVAL

LET YOUR LOVE GO

YOUR TIME TO CRY

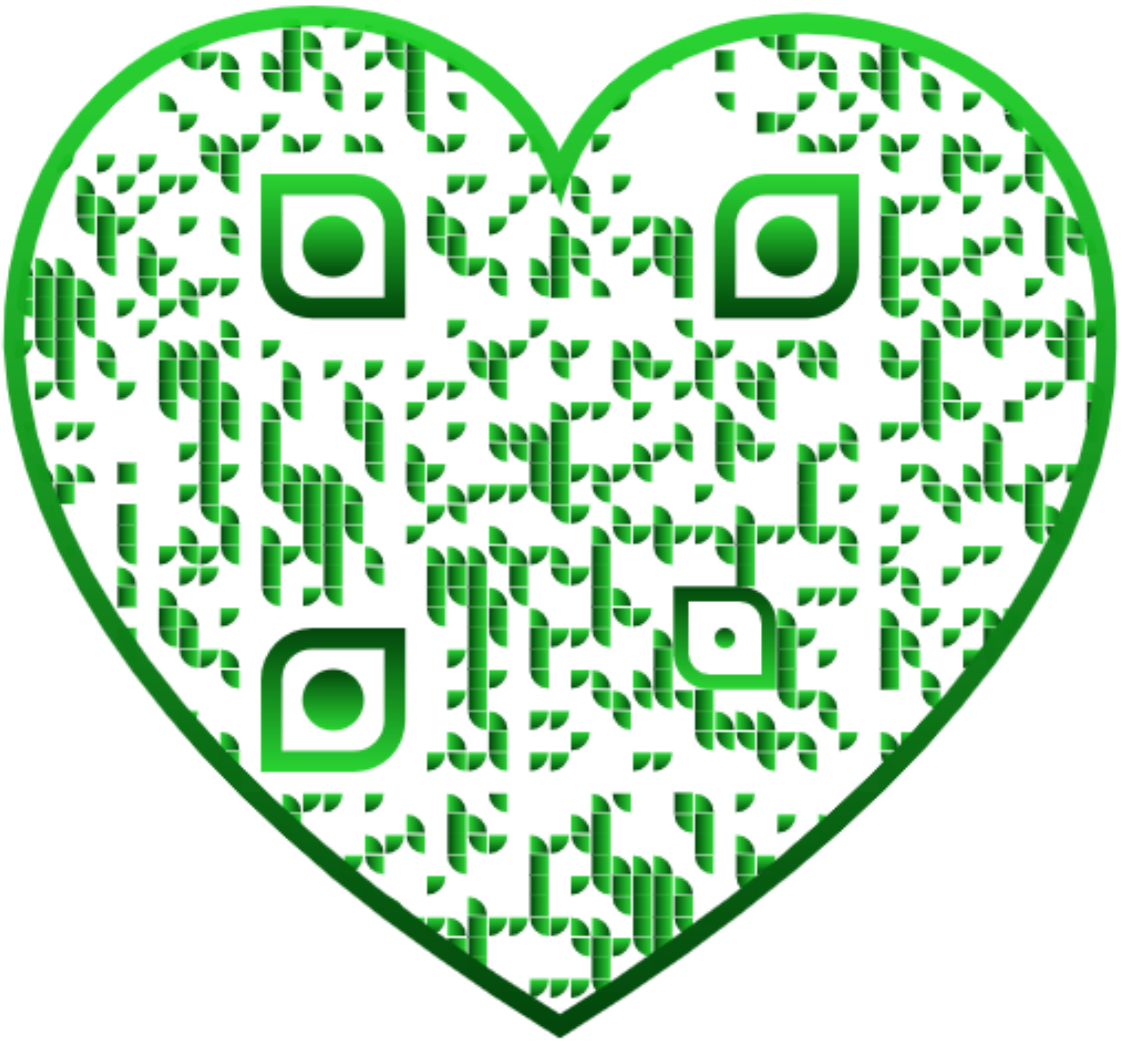
MY SWEET LORD

CARRY YOUR OWN LOAD

A WOMAN'S WAY

THERE IT GOES AGAIN

YOU JUST CAN'T WIN BY MAKING THE SAME MISTAKES



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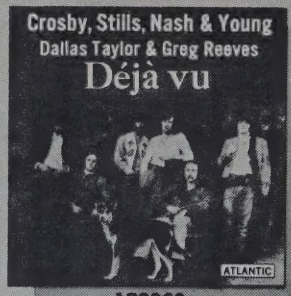

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Any 12

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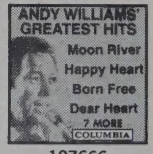

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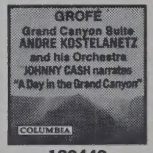

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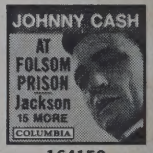

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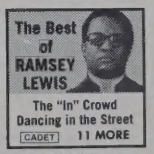

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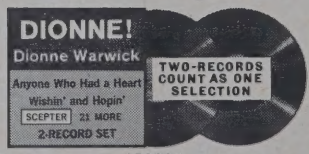

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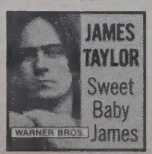

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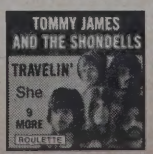

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191833

193805

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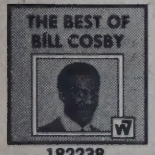

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CRC *Where smart buyers shop for hits!*

194019

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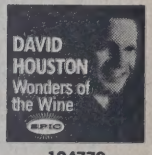

194779

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☐ Mr.
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(Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

Do You Have A Telephone? (Check One) ☐ YES.. ☐ NO

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N16-3/6Z

hit Parader....

MAY 1971

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15/JOHNNY WINTER *Blues all the time and tired*
18/ELTON JOHN *Credit to Bernie*
21/GRAND FUNK RAILROAD *To hell with critics*
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54/FLASH BACK *April 1966*
55/BOBBY BLOOM *Travelling*
56/READER'S REVIEW *Your choices*

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PARADE OF SONG HITS

•REMEMBER ME

By Diana Ross

•TEMPTATION EYES

By The Grass Roots

•LET YOUR LOVE GO

By Bread

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

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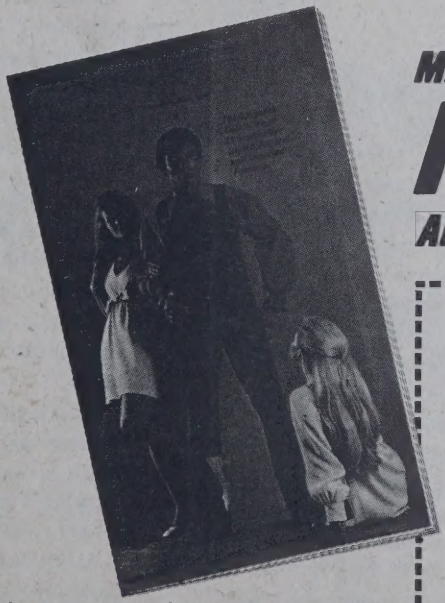

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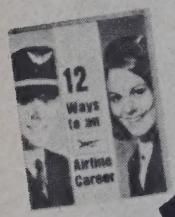

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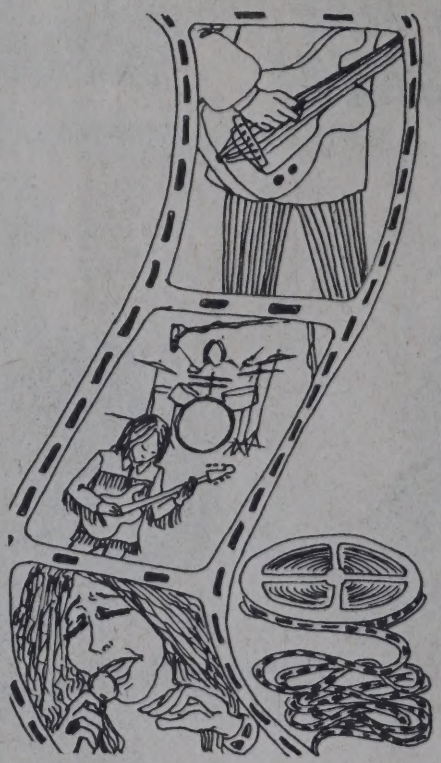
the scene



Mike Curb, who is the young president of MGM Records, caused comment and furor all the way from the Wall Street Journal to the underground weeklies when he made his remarks about dropping a number of acts from his label for association, either in their music or personally, with hard drugs. He said he wouldn't glamorize their usage either "directly or by obvious innuendo."

Hard drugs exist in the music business. They and the problem exist in other businesses and industries also because a hard drug knows no economic line, no social awareness, no racial segregation. Nobody can argue about the destruction of the hard drugs -- destruction ot mind and body.

But in making his statements, Mike Curb -- many people in the rock world feared -- may have been leaving the way open for outsiders to the music business to attack it, maybe legislate it. In fact, to use the music-rock world as a convenient whipping post for their ideas. . .as if the problem existed in and was confined to the rock culture. Rubbish, as anyone knows, but politicians after headlines or votes are not noted for lines of distinction, finely drawn or broad.

There is also the question of the witch hunt.

Another record company president, Clive Davis of CBS Records, had a few things to say about Mike Curb and his statements that didn't receive quite the same amount of exposure for various reasons.

Davis said that it was a fact that every responsible manufacturer of records had taken a strong line against drug abuse. He said: "We and the Recording Industry Association of America, have cooperated with White House representatives to embark upon a national advertising campaign against drug abuse, have offered to solicit the assistance of artists to make public service anti-drug announcements and have taken a strong position against lyrics in songs that advocate the use of drugs in any form.

"This terrible problem must be dealt with intelligently not by means of artistic witch hunts to which responsible people cannot subscribe."

Davis added that too many politicians, writers, newscasters, and clergymen were at work linking drugs to the music world instead of looking at what he calls the "fundamental void in our culture that youth hopes to fill."

He also makes the comment that: "Music is a reflection of a culture: A footnote to the events within a society."

Dr. David E. Smith, medical director of the Haight-Ashbury medical clinic is another who calls the alleged link between rock and drugs "very questionable judgement."

Smith would like to see the music industry lend support for local, community based drug treatment programs particularly those that involve youth. He thinks the record and radio industry can play a "very powerful role" here. □

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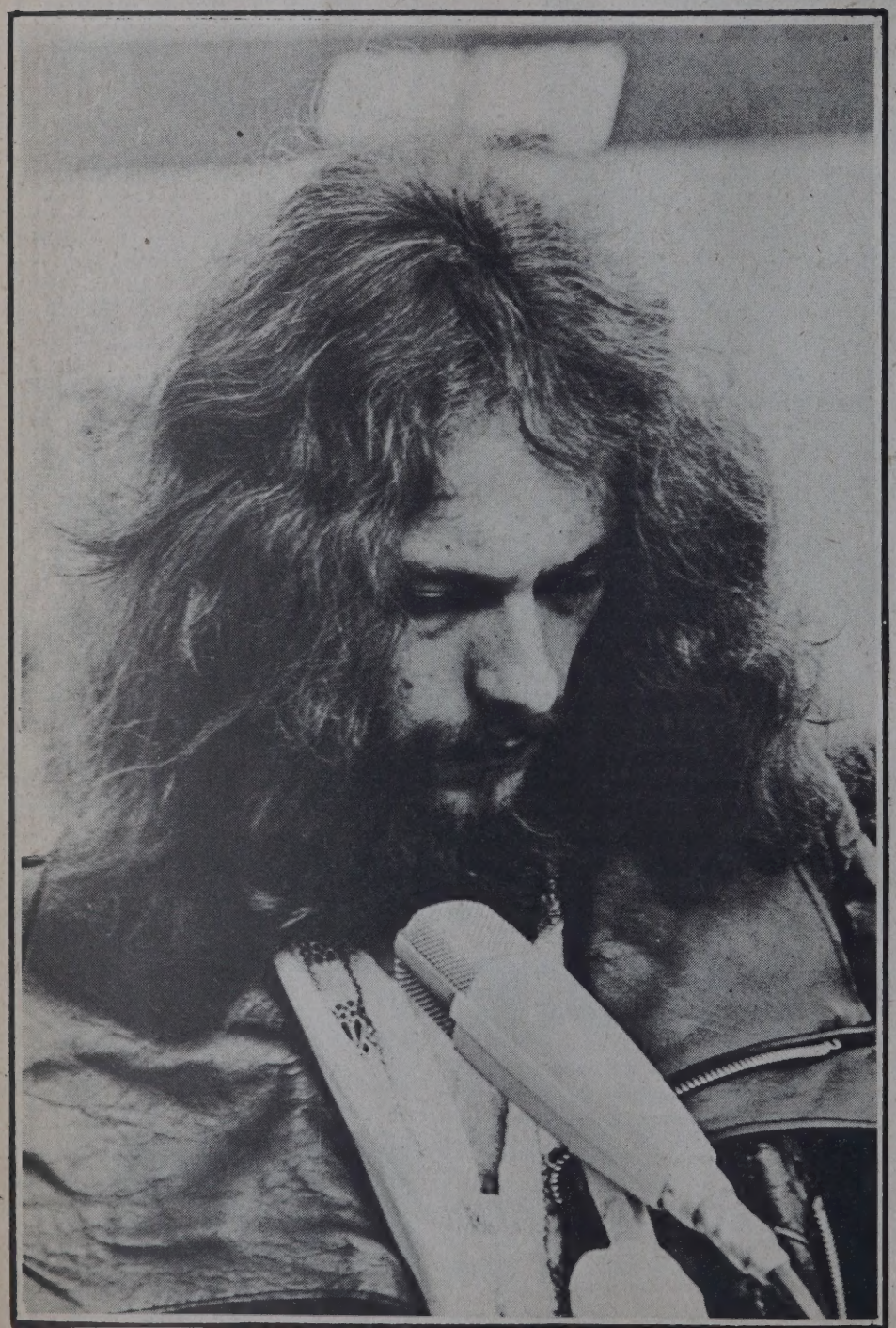
JETHRO TULL'S IAN ANDERSON



IAN ANDERSON – journalism was an early ambition but he also wanted to be his own boss to a certain extent and "to meet people." That ambition has been achieved.

There can be little doubt that Ian Anderson is Jethro Tull's biggest asset.

Yet paradoxically it might also be true that he is the group's and his own worst enemy.

Much of the criticism that has been levelled at Jethro Tull – and that's a lot – can be indirectly traced back to a lack of audience understanding of the Anderson thought processes. That in itself is due as much to a failure on Ian's part to communicate, as it is to the public to comprehend. Whatever the reasons, that fact is that Ian Anderson, on stage the Great Entertainer, detracts from Ian Anderson the Musician. And although the group has gone out of its way in the past to avoid being dismissed as a "joke band" – cutting down on the stage theatricals, adding John Evan – there are still many who, while maybe liking their act, refuse to take the music seriously.

It all comes down to this: if you turn in a good and exciting stage show that entertains, then there is a process of thinking that says it must be "an act."

If it's an act then it's rehearsed.
If it's rehearsed it's mechanical.
If it's mechanical it's sterile.
And if it's sterile then the music must be too.

Ian, whose contradictory behavior off stage and on further confuses the issue, recognizes the problem and agrees that the group's stage presentation can rub off AGAINST the music.

"Led Zeppelin got the same thing from the same people. Their critics are our critics. The people who put down Zeppelin are the same people who put down Jethro Tull. The people who think Zeppelin are contrived will think that we are contrived, while those who think they are exciting and relevant to today's society will accept us as relevant and exciting too. Maybe not in the same way – I like to think we are a little more controlled – but I hope it has the same immediacy."

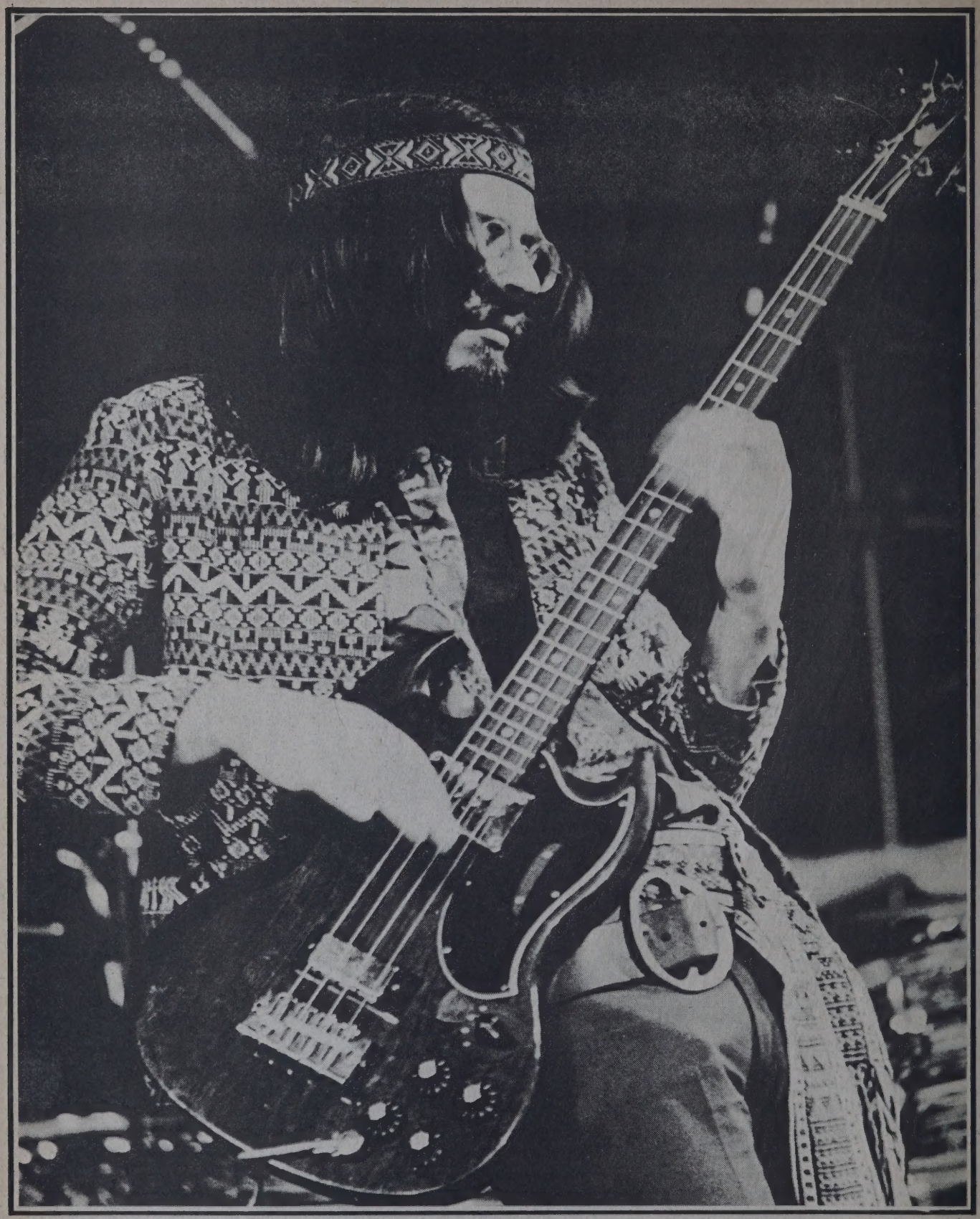
Anderson quotes as typical of the problem an underground paper's review of "Benefit" which likened Ian's songs to washing machine, described the music as artificial and accused Ian of dictatorily stamping out solos at the very first signs.

"People see you on stage," he commented, "and think that you must have rehearsed it to make it that way and that it all must be a bit of an act. And, they look on your records in the same light. If they don't like your stage act and think it's theatrical then they are going to look down on your records and think they are contrived and mechanical too. I personally don't like to think of what we do on stage as an act because the word 'act' conjures up ideas of contrivances to gain applause. . . .It suggests something worked out purely for applause and appreciation. The fact is that everything I do or say on stage has been spontaneous at one time and if there is one movement I do every night it is because it is like conducting the music. . . . It is part of the arrangement.

"Like the first time we do a new song nothing happens, apart from maybe I tap my foot. But as the song develops something will grow out of it."

Ian's style of songwriting doesn't abate the Tull critics either, being a

PIED PIPER POSE – Anderson started out on guitar but felt the need to play another instrument. Refused cash for his guitar he exchanged it for a flute. . . and a microphone. A good bargain.



GLENN CORNICK -- an original member of Jethro Tull who remembers the days when people were under the impression it was a seven piece band. Glenn used to make the excuses about the non appearance of their "three-man brass section."

style that flies directly into the face of his contemporaries' moves into freer, longer and improvised compositions.

He, in contrast, writes songs that are concise and often short, with a simple unpretentious lyric line, a beginning, middle and end. In short, he writes songs.

At his new home in London, after a meal prepared by Jenny Anderson, Ian and I sat down in the lounge-cum-bedroom to talk about his introduct-

IAN ANDERSON – with fans, the Duke and Duchess of Bedford and Ian's wife. They came to Jethro Tull's Carnegie Hall concert.

ion to, and thoughts about, music. A trumpet, violin and guitar were lying on the bed.

It was a guitar, an electric one, that was Ian's first instrument, played in a group formed at school with John Evan, then a drummer and Jeffrey (Of Ian's "A Song For Jeffrey" etc.) on bass. He wrote spasmodically in those early days, material to supplement the group's mainly second-hand material, drawn from the least known Liverpool groups – "the underground of their day," recalled Ian – and blues tracks found on records. Later they played Rolling Stones-type material and then switched to a Ray Charles/ Jimmy Smith bag when John Evan left the drum seat to take up organ.

When Jethro Tull started they played "other people's music. . .predictable blues stuff. . .things Mick Abraham's said we should play." There hadn't been time either for original material to be stocked up because although Abrahams and Clive Bunker still had day jobs, Ian and Glenn Conrick, who had come from Blackpool in the north of England to London in the south, were professionals. Playing variations of "Dust My Broom, " it wasn't until the band was a good few months old that the situation eased enough to allow them to write their own songs.

(continued on page 64)

TOWNSHEND -- "We were hyped up by our image. . ."

EVOLUTION AND WHO

Pete Townshend, the accepted leader of the Who, reveals a degree of bewilderment – sometimes chagrin – when talking about his music and his influences. He openly admits that groups like Led Zeppelin can hold the Who's advance back. He still speaks

with an air of hopelessness when on the subject of the late Jimi Hendrix.

"Hendrix," he said. "I don't think anyone directly influenced me more. He was the first man to come in and walk all over my territory. I felt incredibly intimidated by that.

"But back before Jimi, in the days when we were still trying to find ourselves, I couldn't find a model guitarist I could focus on. I used to like John Lee Hooker and Steve Cropper. I thought George Harrison was very lame. Keith Richards couldn't tune his guitar.

"Somehow we became aware of the Yardbirds and we incorporated the things they were doing into our act without ever seeing them.

"It was done by word of mouth.

"I incorporated something into my style which Clapton hadn't discovered. This was feedback. I discovered it by accident because I wanted my amps to be bigger than I was. This was our image consciousness again. I was the first person to put two Marshalls on top of one another and this to my mind, originated the stack.

"Because the amps were directly opposite the stack, when I turned round I got feedback. After that I never looked at another guitarist and worried. I wasn't intimidated anymore. I was a guitarist and a songwriter and I could swing my arm, so I was confident."

When the Kinks and later the Beatles used feedback, Pete was more than pleased but his feeling of well being wasn't to last long. Just when he believed he was all set as a guitarist Jimi Hendrix marched onto the scene. Said Pete: "The first guitarist that really knocked me out was Clapton again, about three years later than the first time. I liked his fluid style. I had seen him with John Mayall and hated it. I couldn't stand that kind of blues. I always thought of myself as an individual guitarist. The first time I saw Eric with Cream was at a gig in a theater somewhere. Very soon afterwards came Hendrix."

There were several occasions when Hendrix shook Pete.

"We had our own show once at the Saville Theater in London and we were very very nervous about it. Kit Lambert, one of our managers, made the terrible mistake of putting Hendrix on before us and when he ended by using feedback and dropping his guitar on the floor I was terribly hurt by nobody saying he was copying what I'd been doing. My guitar smashing was an extension of feedback and arm swinging. Hendrix incorporated it in a very silky movement and the blues.

"The next time he shook me was at Monterey in 1968 -- more Hendrix intimidation for me personally. It was right in the middle of the psychedelic era and we brought the place down with our smash-up routine. We went on before Jimi and he went on and did the same thing. Again we felt cheated because the impact had been halved.

"It was only since Jimi stopped working a lot in the States and Cream broke up that we started making it.

"There's always been a hidden audience for the guitarist -- I think it's mainly younger boys -- that can make a guitarist a star overnight.

"During the period when Jimi really started to happen, it was about this time that the Who really began to change. I became conscious of myself as a guitarist and started to write in a way that would allow myself more expression. We played a Murray the K Show with the Cream and we both had ten minute spots in which to show ourselves.

"We made a far bigger impact because of our smoke bombs and guitar smashing and things. There was a fantastic amount of paranoia, I was always conscious of myself as a guitarist when Eric was around. I made myself much much more positive and used it as an expression.

"The news spread like wildfire about the Who but we didn't steam back in quick enough. By the time we went back to the States the Cream were superstars and we had to fight where we felt we didn't have to fight. We were always reviewed in the light of the Cream."

Now Pete feels more satisfaction in the direction in which the Who is heading. He has witnessed a large number of changes during the group's career but now feels that if the rainbow's end is ever to be reached, it may not be a much longer journey.

"We were so hyped up by our image that we couldn't see what was going on," he stated. "It is only since 'Live at Leeds' and 'Tommy' that we've balanced up our music.

"The reason why a Who performance is an exciting thing, is that there is a lot of history there.

"You know Keith Moon is going to be excited but you don't know in what way. The Who have moved up the ladder of success at an incredibly slow rate. There's an evolution in the group going on and now there's an evolution in the music – now we can hold our own against groups like Zepp-

TOWNSHEND – The Who will probably last longer than most groups but probably never reach the status that these groups have reached.

PETER TOWNSHEND – with Thunderclap Newman, a group he discovered and produced. Thunderclap – the one with the beard -- was persuaded to go into the rock business by Peter but it took a lot of persuasion because Mr. Newman worked for the British post office and didn't want to lose his pension. Mr. Newman is 25.

elin who are completely musically based. We're breaking the jinx of being a guitarist group.

"The first time I saw Zeppelin it seemed they were regurgitating all the musical cliches of pop. They are a group's group and now the Who are being accepted as a group's group. But we'll never be the ultimate group while there are groups like the Zep around."

Occasionally Pete's train of thought seems to ramble a bit and he switches subjects about before the listener has time to take it all in. However when seen as the printed word one of his rambles can give an insight in Pete's complex mind and the way he likes to speak.

For example:

"It was the image around the group and everything about it that enabled me to find myself as a guitarist and songwriter. I think about the Small Faces in the same way. None of them were particularly good on their own but they were a very together group. They knew good music when they heard it. They didn't try to make individual statements.

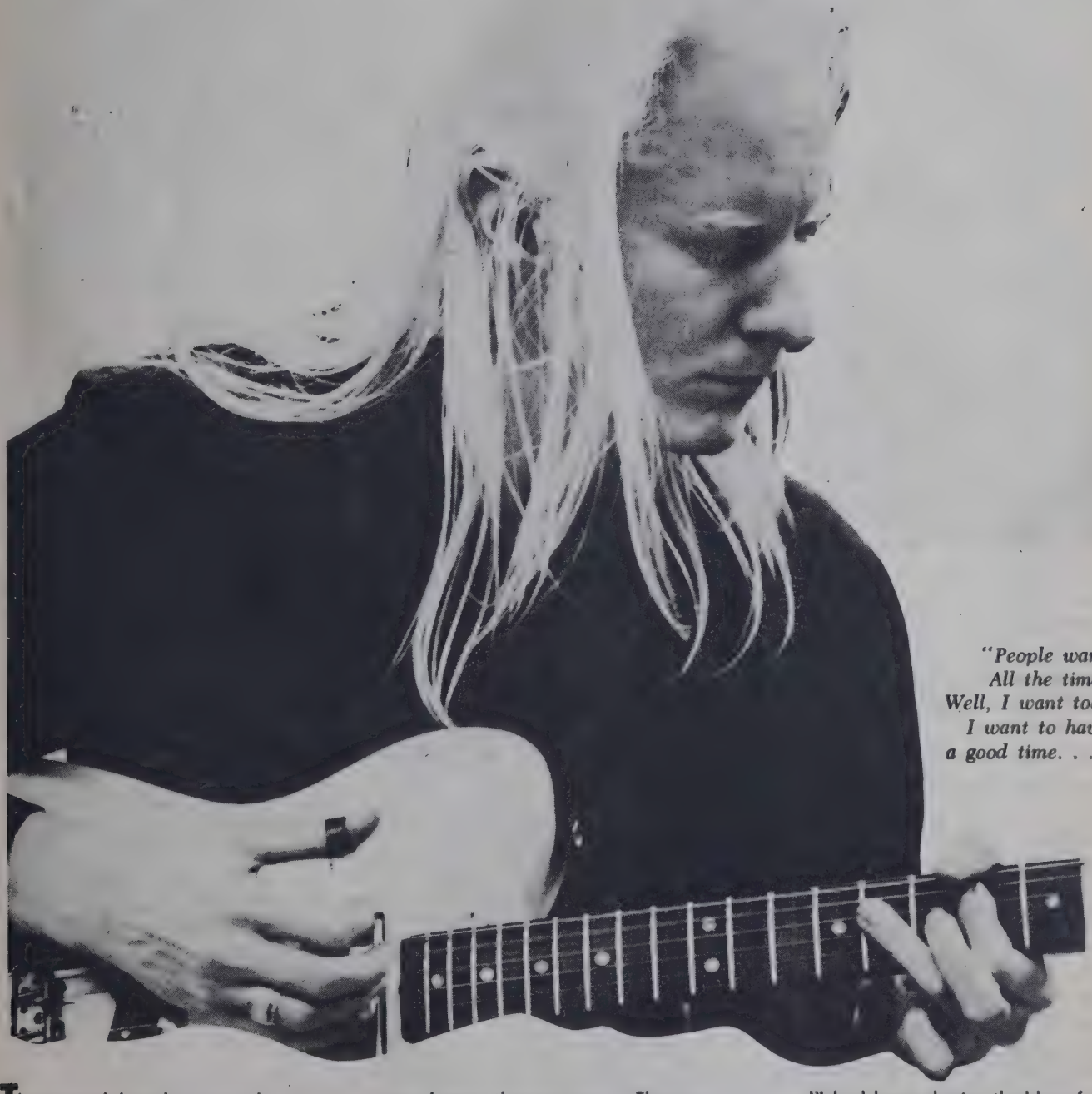
"Eric always talks about his guitar and I always talk about rock and the ethics of rock and why it's lasted so long and what people get out of it. Eric had the stage act and I had the music and Jimi was all that rolled into one. Jimi doesn't need musical obituaries. It was either going to be a bomb dropping or Jimi Hendrix happening – people knew, they felt something was going to happen. The impact he made was enormous. He was there, you didn't have to see him or hear him to know that it was a point in musical history.

"Keith Moon is so defined in what he does and the way he does it that he was never conscious of anything until he started to figure in drummers' charts with people like Ginger Baker. He's never been a drummer's drummer but toady people say' 'technically I don't know what he does or how he does it but it works'.

"The Who will probably last longer than most groups but will probably never reach the status that these other groups have reached. If we go on at this rate we will be the biggest group in the world because slowly we're realizing all our ambitions. We're a group that can pull it out of the hate yet again.

"I'd like to reach the stage where Sinatra and Ella Fitzgerald get 'Are they Still Stars?' features written about them because their latest record wasn't a hit. We had that said about us." ☐ Richard Green

JOHNNY WINTER



"People want. All the time. Well, I want too. I want to have a good time. . ."

The music did not live up to the words written about it.

It was plain and simple, Johnny Winter was hyped into a super star before he ever got on stage.

"The audience read about me the albino from Texas who played the blues better than anyone. They expected too much. All I wanted to do was play good blues and have a good time," said Johnny Winter as he stared at his manager's apartment in fashionable Gramercy Park district of New York City.

"I had been playing the blues for $1 a night. I had been paying dues. And someone comes along and writes that here is the best guitarist to come along in years.

"Well, I guess people expected some new music styles. But all I wanted

"We are progressing -not in a tight sense - it's sort of free flowing music. . . ."

to do with my first group was play the blues for a large audience. That was all they should have expected. Then the people would not have been so disappointed . It was like I had to get that music out of my system before I could go on and really do a job. If they would have compared me to a blues guitarist rather than Eric Clapton, I think people really would have known what to expect."

Winter had to play the blues. "It was in my system and I really felt that the people would benefit from hearing my interpretations. They seemed to enjoy it and I really had a good time with the group. We were all blues though, so I got tired and the group got tired. We were all friends and knew that one day it would be over.

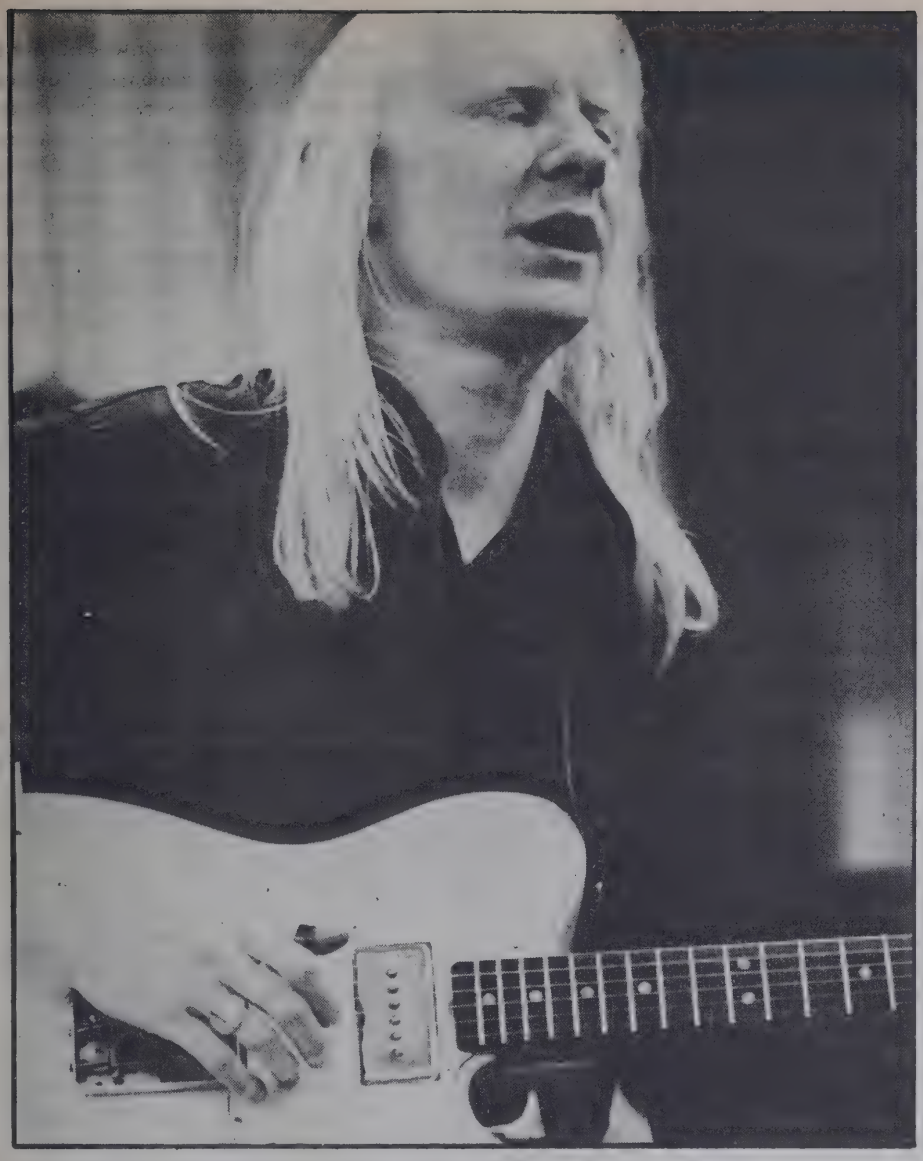
"I really felt bad when we split up, but I had begun to write different songs – songs that didn't fit the old group. We all felt confined to a narrow genre of music. It was a mutual agreement-the split. I had a funky blues band that was completely spontaneous. We weren't the best rock and roll band but we sure had fun."

Winter seems always to have a good time. At the interview, there were many of his friends, all listening and talking at once. There were at least three other conversations in separate parts of the room. At times Winter would be talking and pick up on another conversation , add his piece to that conversation and then return to the interview, always keeping it together and never losing his train of thought. He smiled a great deal and loved the audience effect that his friends added to the interview. "This is a casual affair," he said. "Are there any questions from the peanut gallery?" There were none, but everyone laughed and felt good that Winter had recognized them.

"Our first two albums I felt were good. 'Second Winter,' was good I think because it gave me a chance to show off Edgar. I really thought though that it could have been better. I was playing the blues and not trying to be a superstar.

"The blues was my favorite personal music and I just had to get it out of my system in front of an audience. I knew it wouldn't live up to the expectations of the audience but I didn't care – it had to be done this way.

"This new band of mine is really fun. It does just what I want it to do. We haven't found our limits yet we keep



JOHNNY WINTER – "If they would have compared me to a blues guitarist, rather than Eric Clapton. . . ."

Touring Europe with his first group was one of the highlights of Winter's career thus far. "We received great audience reaction wherever we went. There is a difference however between the audiences here and those in Europe. I think that in Europe the males make the singing star whereas in the U.S. it's the chicks.

"I don't know why but it just seems to be so. The trouble with touring is that one rarely gets a chance to see anything, always moving. I did get a chance to see a few cities in Europe and I really dug them. I think in general that people are the same all over, especially the young people – the people that come to the concerts. They all want to have a good time and get themselves out and about.

"They all have a basic understanding of what's happening in the world and they are all kind of disgusted. I did say before that politics and Johnny Winter don't mix and they don't really. I just want to have the best time I can and I really don't want to step on anyone's toes. I think most people want this but they get hung up in the other things in life or death for that matter and it messes their heads. People want. All the time. Well, I want too. I want to have a good time and smile and laugh and play my guitar and wail and sing and shout and turn people on.

That's all I want. And I hope to get it all someday."

on building. We are playing better music and writing better songs. I wanted this band. It's the type of band where everyone can contribute things like writing songs. I really don't consider myself a songwriter. I wanted other people who could project themselves and both John and Tom knew they were just sidemen.

Winter's band now features Rick Derringer, on vocals and guitar; Randy Hobbs, vocals and bass; and Bobby Caldwell on drums. Hobbs and Derringer played with the McCoys as did the old drummer, Randy Z. Steve Paul, Winter's manager was trying to help the McCoys get it together again when Winter broke up his old group.

"I went to the guys and talked to them and we just jammed for a while. It worked out so wel l I knew this was it," said Winter with a broad grin." I can't do anything too long. It just begins to repeat itself. Rick, who really contributes a lot of our material is getting better all the time. I also feel that I am getting better. I am getting more feeling from this group. There is stronger emotion but we are still having the good times.

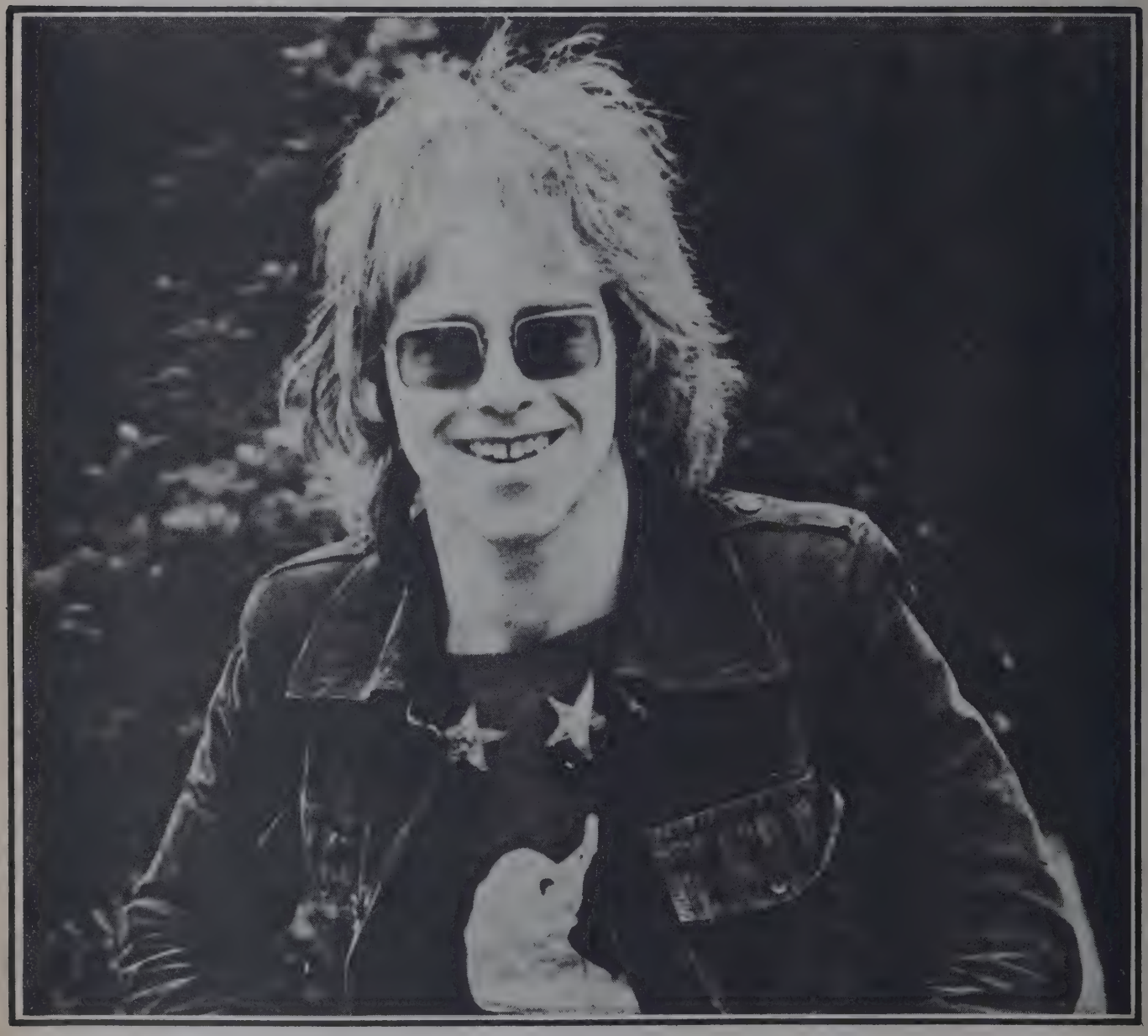
"It's a very natural band. We play about the same tunes every set but we are always progressing - not in a tight sense-it's sort of free flowing music. The best thing about the group is that everyone is trying for the same feeling-we are all heading in the same direction. It's a feeling band that I think makes people happy.

Winter's whole philosophy of life now seems to center on feeling. "Do what you feel like doing and be what you feel like being. I'm not out to be that superstar that everyone hyped me to be. I would rather have people like me for what I'm doing than for what they think I should be doing. I use music to project myself. I can play and make myself happy and turn other people on – I hope. An interview gives me a chance to express myself with real words, like lyrics a capella I guess, without the help of music."

Winter feels that everyone in the U. S. is looking for leaders. "They want someone to tell them what to do and how to get out of a situation. They look to musicians as leaders. I just want to have a good time, I'm no politician but these days, one can hardly separate politics from life. The thing to do is to have fun but not at the expense of someone else. This is what I try to do and what I try to project."

Everyone in the room smiled. We had had a great deal of fun interviewing Johnny Winter the musician/human being/good time experience. Incidentally, he really likes pomegranates. □ Bob Glassenberg

Give Credit To Bernie, Says ELTON JOHN

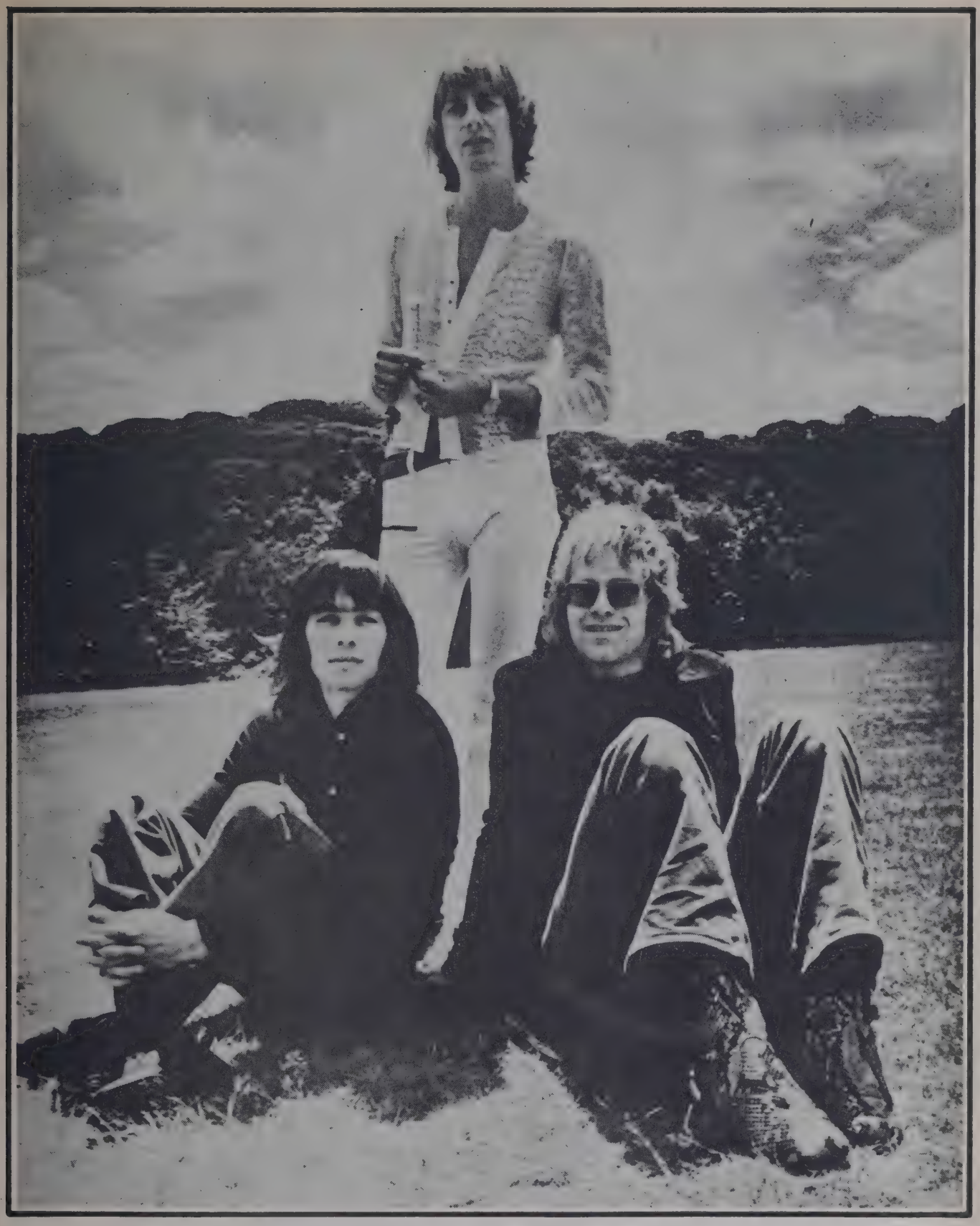


ELTON JOHN -- spends four hours a year, at most, on his songs.

"Border Song", "Lady Samantha", "Skyline Pigeon", "Take Me To The Pilot" – all have two things in common.

Bernie Taupin and Elton John. These two young songwriters, who started their musical career together by accident rather than design, are fast becoming England's next Lennon and McCartney. And Elton John with two tours of this country under his belt is being hailed as the next "super star". Naturally, because he is the one in the public eye, Elton John gets all the praise and publicity heaped on him. But he never ceases to emphasize how important Bernie is in the set up.

He says: "If it weren't for Bernie there would be no



THE REGULAR BACK UP group, Elton with Nigel Olsson and Dee Murray.

songs. He writes the lyrics and gives it to me for the music. We don't get together to write – ever.

"Perhaps we spend four hours a year, at the most, on songs."

Reg Dwight – as Elton was christened some 24 years ago – has been in the music business a long time. He studied at the Royal Academy of Music in London for five years and has played around with music in some form since his schooldays. Before turning to songwriting and performing in his own right, Elton played organ in Blues-

WITH BERNIE TAUPIN, Elton's partner in songwriting who is listed as spectator when the group travel around.

ology, the backing group for a British singer called Long John Baldry, who also worked at the time with Julie Driscoll. Elton has seen many "stars" rise and fall through their conceit and misdirection and, consequently, he has retained a level head and a sense of proportion.

"I'm a shy person really and I get very embarrassed by all the publicity I receive. In Britain the radio people treat me like some sort of God every time I have a record released, which is very flattering but can do as much harm as good because the kids who listen to music these days like to form their own opinion and not be hyped into liking something.

"I've only had my band together a short time – Dee Murray on bass, Nigel Olsson drums and me on piano. We did a few gigs in England, mainly colleges and clubs, before we went to America. We're really going to get out and play to the public in the future."

As he was telling me this he had in his hand the program for the concerts at the Fillmore East, New York, and his face lit up. He was obviously pleased about something – he passed the program to me – LEON RUSSELL and ELTON JOHN. Equal billing.

He explained: "That first visit to America was phenomenal. I never imagined anything like it. UNI, our record company, arranged for us to go over because they felt that it was the right time. They really did a great job – they looked after us and promoted us as good business people should. Every place we played we received a standing ovation and the newspaper critics never ceased showering us with praise. As far as I was concerned the gig we did in Philadelphia was the best because it was playing to kids instead of sophisticated audiences and they really dug us.

"The Americans were outrageous.

"They gave me this big 'superstar' build up and by the end of three weeks I felt very depressed and shattered. They tended to ignore Bernie who usually travels with me, which annoyed me but he didn't mind much. He fell in love over there and that compensates for everything, doesn't it?

"What pleased me most was the crowd that came to see me at the Troubadour in Los Angeles. Lots of press people and deejays. Graham Nash, Quincy Jones and Leon Russell and the reaction from that legendary ultra-cool audience was more than I could have dreamed of. Leon Russell stayed for both sets which knocked me out and the next day we all went down to his house and jammed and listened to tapes."

Interviewing Elton John must be one of the most relaxing occupations around. Although quiet and retiring in some ways, once he starts talking he makes you realize how dedicated he is to his music. He has very definite ideas about how things should be done.

Any artistic person is influenced to an extent by the work of others. How does this apply to Elton John?

"I couldn't begin to list the people who I am influenced by," he said. "It would be such a long list that it would become very boring. Let's say that at the moment I'm particularly into Joni Mitchell and James Taylor. Bernie, whose original hero was Bob Dylan, is very impressed by Robbie Robertson of the Band. □ Gillian Saich

GRAND FUNK RAILROAD

GRAND FUNK RAILROAD -- in action, the cover of their live album that was a preordered Gold disc.

Terry Knight is fond of figures. He uses them as a weapon against critics. Terry Knight doesn't really care much for critics.

He feels, justifiably, that the critics don't like Mark Farner, Don Brewer and Mel Schachter, who work collectively under the name of Grand Funk Railroad and who have Terry as their producer and manager.

He says: "The time was right for Grank Funk when we first formed. I thought that the people who went to concerts were missing something. They were warred out and caused out by groups that didn't really entertain. There was still this great audience for rock and people wanted a return to the hard-rock roots of music and we were among the first to recognize this. Look at the Beatles. They went back

TERRY KNIGHT – found Grand Funk in Flint, Michigan and still refuses dates back home despite offers because of press and radio slurs in those early days. He is an ex Detroit disc jockey (WJBK), once had his own group, Terry Knight and the Pack and had four chart singles. Producing success with GFR led to work with Five Stairsteps, Music Explosion and Bloodrock.

to the rock roots with 'Get Back', and there is the great success of Creedence Clearwater on record and in person.

"And, of course, Grand Funk. Right from the beginning people came to see Grand Funk work and this was reflected in record sales as well. From the debut album, 'On Time' we took off. We have had three big chart albums and five chart singles in our first year."

Now we get to the kind of figures that Terry Knight likes to batter the critics with.

There are the three Gold Discs for million plus sales -- the debut album and the other two, "Grand Funk" and "Closer To Home". Sixty days of touring this summer brought Grand Funk more than $300,000, part of a total gross figure that is estimated to exceed two and a half million dollars when it's all counted at the end of the year.

Terry comments: "This figure is great for in-person dates but when you consider that Grand Funk will also gross $3,500,000 for their first three albums then these statistics suggest that the critics might do well to open their minds open their ears and re-evaluate what they are listening to. We may not please the critics but I'm pleased that the public hear differently.

"I was heavily criticized for paying $100,000 for the billboard that was a block long in Times Square in New York during last summer. It cost money, sure, but it was there for two months at a spot that attracts any tourist when they arrive in the city. They went home remembering the group. That's what I'm paid to do -- promote the group, make people aware.

"But this can be done with good and bad acts. Grand Funk happen to be a good act. We play return dates, get great response all over. I'm booking them now for a world tour that should take in Honolulu, Sydney, Melbourne, Tokyo, Hong Kong, Zurich, Paris, Munich, Frankfurt, Hamburg and London. You don't get this kind of response from bookers and promoters unless the group is solid.

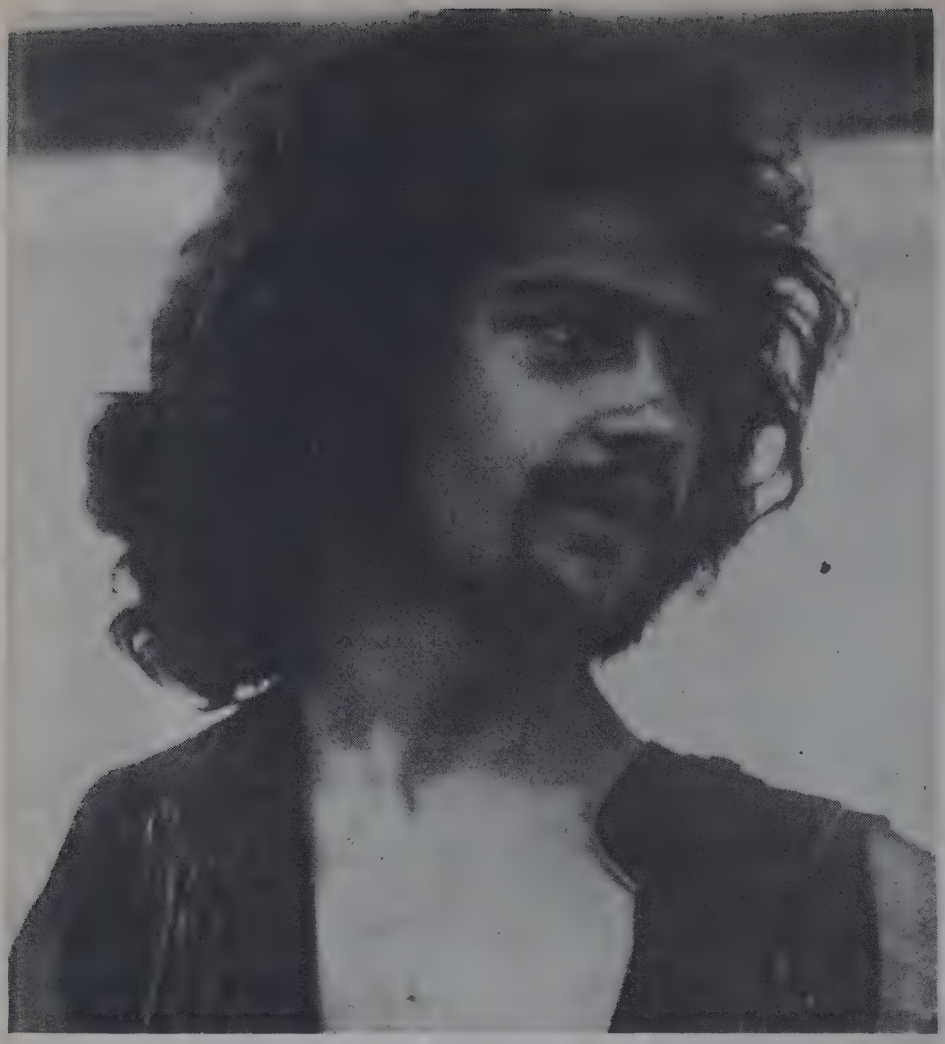
"I think that Grand Funk is important not only musically but sociologically. They are a very real representative of a very real culture and the Culture is right and we are right and to hell with the critics. They have proven themselves wrong."

Terry has also stepped into the festival-riot-police controversy, despite the fact that Grand Funk Railroad, like most rock acts, are non political. Grand Funk played a date at Anaheim, California, that was a sell out. There was a disturbance outside the place that was called by the police a "rock riot."

Says Terry: "The police picked up the story as a rock riot although the sell out crowd saw the show without incident. There were around 10,000 in the audience. The concert had been sold out at the Convention Center for around two weeks in advance, and featured two acts besides Grand Funk.

"It began at 7:30 p. m. but by 8 o' clock the county law enforcement officers had sealed off the area surrounding the center and a few minutes later there were 350 police cars with full riot gear. They refused to let anybody in the vicinity of the center even latecomers with tickets. Rocks were thrown, according to the police, the

MARK FARNER -- a world tour set for Grand Funk Railroad



MEL SCHACHER – that $100,000 billboard wasn't a hype.

size of coconuts even though there isn't even one pebble near the auditorium. Where did they come from? We played the center twice before and nothing happened and I don't think rock fans or the group had much to do with it.

"This could be a trend. And if it is, the entire youth culture and its art is in danger. A lot of cities are either cancelling or discouraging rock acts from playing because of this kind of report. I want a concerted effort from both sides of the problem for understanding.

"The authorities have to realize that rock fans don't throw things, and the papers should start setting the record straight instead of boosting circulation by phoney riot headlines.

"It hurts everybody."

Another set of figures that impressed Terry Knight involve the fourth Grand Funk Railroad release, "Live Album" – the double album set. Just over 750,000 albums were ordered from Capitol before it was released, which meant that it was an instant Gold album before it hit your friendly record store . (Gold albums are awarded on sale of $1 million.)

Capitol said that the Grand Funk package had the largest pre-ordered amount since the Swinging mid-sixties when the Beatles were in full flower and emergence. Capitol also released the Beatles. □

DON BREWER – still won't play back home because of early critical attacks.

ROCKABILLY IS BACK
Goin' Up The Country

CREEDENCE CLEARWATER REVIVAL -- closest to country than anything else, says John Fogerty, extreme left.

Maybe you were still shoveling sand or munching on a pacifier back then, but ask your big brother or sister sometime to tell you about those great old rock 'n roll performers of the mid 50's: there's Carl Perkins, his black hair slicked back duck-style, telling you to lay off them blue suede shoes. And Jerry Lee Lewis flailing away at that big upright piano with his elbows and his bare feet, shoutin' about those "Great Balls of Fire". And of course Elvis, sweat dripping off his forehead as he snakes his hips and turns on the soda fountain set with "Hound Dog".

They called the music "rockabilly" back then, and its blend of rural Southern country and hard Eastern rhythm and blues tore them up from Macon to Minneapolis, and it launched a whole new age of music that made the old folks cover their ears and the young kids cry for more.

"Rockabilly" is back strong today, only now it has a more sophisticated sound that some affecianados like to call "country rock", a tighter eclectic blend of the folk, blues, rock and country trends of the 60's.

One of the leading exponents of this new music is Rick Nelson, Ozzie and Harriet's pride and joy of TV fame whose greatest talent a few years ago used to be closing

FREDDY WELLER -- Paul Revere man who doubles as a country singer.

his eyes and emitting strange guttural noises. But Nelson has returned stronger today after a five-year absence from the music scene, and he's climbed back to popularity largely on the coattails of country rock.

"I think rock music really owes its gut roots to country," Nelson said in his quiet manner as he tuned up a guitar before a nightclub date in Los Angeles. "Guys like Carl and Elvis and Chuck Berry influenced everybody -- the Beatles, the Stones, everyone."

Nelson waited for "the right time, and the right song," to re-enter the music business. Late last year, he re-styled a Bob Dylan song, "She Belongs to Me", into a smooth country-style ballad complete with steel guitar and chorus.

"I saw this country sound coming back into popularity, so I sang the Dylan thing like I thought it should be done. A lot of his older stuff is actually very adaptable to country. We've been very lucky with the record," he said.

Lucky means No. 5 on the Billboard Hot 100, and a near-gold record. Nelson's follow-up, "Easy to Be Free", a song he wrote himself, also has a heavy country influence.

A strong influence exerted by Johnny Cash was what largely prompted Dylan to turn to the country. Songwriter supreme and for eight years spokesman for the far-out, underground people, Dylan recorded a pure country album in 1968 which shook the spindle right out from under the pop music business.

Cash and Dylan had met each other in Nashville in the middle 60's, and each man's basic simplicity immediately appealed to the other.

Dylan's influence on Cash is evidenced by the gravel-throated Arkansanian's recent turn in his work to a youth-oriented type of sound, as in his single "What is Truth", an impassioned plea for understanding of young people and their protests of modern society. And Cash's influence on Dylan came through clear as country water in the latter's bombshell album, "Nashville Skyline".

Such soulful countrified ditties as "Country Pie", "I'll Be Your Baby Tonight", and "Girl From the North Country", (written and sung with Cash) revolutionized pop music -- "if Dylan the King was turning to a simpler, less intricate brand of music, so will we," said the legions.

One singer who followed Dylan's lead successfully is Linda Ronstadt, a hip 22-year old Arizona native whose talent is as ample as her bosom. Her album, "Hand Sown", is almost entirely electronic-country, drawing on Dylan originals for several of the cuts.

"I did okay doing rock with the Stone Ponys, but one of them got busted, one wanted to do a jazz thing, and the other one ran off with a nun, so now I'm on my own," smiled Linda.

"I've always liked country music. In fact, I got my start singing with a little hick band in Tucson when I was about 12. So I guess you'd say it's in my blood," she said.

"Music's like fashions, really. Skirts are short one year, then they're long the next. If music gets really complicated and far-out, you just know it's going to be simple and uncomplicated the next. People just got tired of space music, so simple music's where it's at now. For this year anyway."

Another performer quick to agree with Miss Rondstadt is Kenny Rogers, a former hard rock belter whose first few hits like "What Condition My Condition Is In" reverberated with such recording studio gimmicks as echo chambers and heavy feedback. But those days are gone, Rogers insists.

"Simplicity -- simplicity is what it's all about," the bearded Texas native said during a break in a night club act with his group, "The First Edition".

"I go along with Linda. I think people like the Beatles and the Stones and Cream took music way out in left field, which is great. But it can only go so far before another trend takes over. And I'm just glad it's country rock now, because I'm a country boy at heart."

Going along with another current fad, that of up-dating old classics, Rogers recorded country writer Johnny Darrell's controversial hit of a few years back which told the story of a crippled Vietnam veteran trying to hold his woman, "Ruby, Don't Take Your Love to Town".

Rogers' driving, sensitive treatment of the tune backed will all the country accouterments turned "Ruby" into an artist's dream, as it hit the No. 1 spots on both the pop and country charts. His followup, "Ruben James", dented both markets well again, and now several of Rogers' recent

efforts have been covered by such stone country singers as Bill Anderson and Del Reeves.

Singers like Reeves and Anderson have long appealed to a country audience noted for its conservatism, deep patriotism, and strict "morality". How do such audiences feel about "long haired hippies who probably protest and take drugs too" playing their type of music?

"Surprisingly enough, I haven't had any problems with audiences, outside of a few isolated incidents," said Freddy Weller, a member of the hard-rocking Paul Revere and the Raiders who doubles successfully as a country singer and has three straight country chart-toppers to prove it.

Weller, wearing shaggy brown hair and tight black bellbottoms, smiled as he recalled an incident in a Houston airport one afternoon as he was arriving to play a nightclub:

"This big dude, about six-foot-five, wearing a cowboy hat comes up to me and says, 'Hey queer boy, you real purty.' Well, I tried to ignore him, but it's pretty hard with about 50 people standing around watching. Well, that night at the club, I look out in the audience and there's the same dude. Between shows he came to my dressing room and apologized -- stumbled all over himself. 'Garsh, I didn't know that was you, Mr. Weller. Why, I got nearly ever record you ever made.' It was really humorous."

Long hair didn't stop Creedence Clearwater Revival, a San Francisco foursome, from getting a standing ovation on the Johnny Cash show last September at the Grand Ole Opry in Nashville, the heart and soul spot of traditional country.

Creedence, whose leader, John Fogerty, calls their music a blend of Cajun, blues, and country, has recorded such smashes as "Lodi", "Proud Mary", and "Bad Moon Rising", all with a heavy country tinge. Many of their songs have been recorded by straight country artists too -- Buck Owens' son Buddy Alan turned "Lodi" into a number one record, and Anthony Armstrong Jones did the same for "Proud Mary".

An introspective young man who speaks barely above a whisper, Fogerty believes "country rock" means a good-timey, easy to listen to beat with non-heavy lyrics.

"Our music actually comes right from out of the swamps of the Bayou, where they've been making such damned good music for hundreds of years," said Fogerty. "I guess we're closest to country than anything else, though I hate to be categorized."

Other groups like Crosby Stills Nash and Young, Poco, The Band, the Byrds, and the Lovin' Spoonful have also been heavily influenced by country, though they're often hesitant, like Fogerty, to admit it. This is due, perhaps, to the stigma attached for so long in "respectable circles" to the term "country singer", conjuring up as it does the picture of a duck-tailed stringbean sporting a rhinestone-studded electric blue suit backed by a screechy fiddle and a cowbell.

The lead singer of Poco is Richie Furay, a former member of the Buffalo Springfield. The group's first album was heavy country-rock, though Furay hesitates to call it such.

"We don't try to sound all country, or country rock, but the sound just seems to come out that way," Furay said as he strapped on his dobro before a recent concert in Phoenix, Arizona. "We all dig the music, that's all."

The lyrics to Poco's first single, "Pickin Up The Pieces", gives a clue to what the new trend to country rock is all about:

Somebody yelled out at me, country music and company
Kinda makes it, on a Sunday afternoon.
Picnic lunches of yesterday, still have a place in my heart today,
Think it over--cause we'll all be goin home so soon --
Well there's just a little bit a magic in the country music we're singin,
So let's begin -- to pick up the pieces.

A mere fad? A search for the lost values of a bygone day? A longing for the simple life in this complicated age? Who can tell for sure the real reason behind country rock's new popularity...

One pretty teen-aged girl wearing blue-tinted granny glasses and a yellow flower in her hair sat listening to Poco and perhaps summed it all up: "That kind of music just makes me feel groovy." ☐ Glenn Hunter

POCO -- front from left, Richie Furay, Rusty Young, back from left, George Grantham, Jim Messina.

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WORDS TO YOUR FAVORITE HITS

•LET YOUR LOVE GO

(As recorded by Bread)

DAVID GATES

There's a reason for the life that you live
And there's a pleasin' that I know you can give
And I've been cravin' the love you've been savin'
So baby won't you give it to me

You're tellin' me no no no
You don't wanna let your love go

I'm tellin' you yes yes yes
You really ought to be gettin' some happiness
You're a lady and I'm here in the palm of your hand
Such a lady how much more do you think I can stand you're tellin' me

I made a motion and it's out on the floor
And it's a notion that I'd love to explore
Cause I've been tastin' the love you been wastin'
So baby won't you give it to me.
(Chorus).

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•CARRY YOUR OWN LOAD

(As recorded by Jr. Walker)
ROBERT BEAVERS
JOHNNY BRISTOL
HARVEY FUQUA
Carry your own load
If you want to get ahead
Carry your own load
That's what my momma and daddy said
Boy you're going out into this world alone
It's filled with misery and pain
Nothing's gonna walk into your life
You've got to work for everything.
You got to carry your own load
If you wanna get ahead
Carry your own load that's what my momma and daddy said
Ma said son try to be a man
Hold your chin up high
When things get tough and you feel you've had enough
A little prayer will get you by
So go ahead and
I know if I listen to my mom and dad
I could never go wrong
They would never turn their backs on me
Cause to them I belong
(Repeat chorus)
Sing it for me children.

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•STEALER

(As recorded by Free)

PAUL RODGERS
ANDY FRASER
PAUL KOSSOFF

I went down to the center of the town
In my feet was a burnin' ground
She stood on the corner merrily as can be
I said hey good lookin' won't you come with me
She said yeah I'm the stealer come to steal your love

The sun was shinin' the world was right
I said tell me baby whatcha doin' tonight?
I'm goin' round the corner where the music's loud
I'm tired of the city won't you come on round
I said yeah I'm the stealer
Come to steal your love.

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PARADE OF SONG HITS

•MY SWEET LORD

(As recorded by George Harrison/ Apple)
GEORGE HARRISON

My sweet Lord, Hmmm my Lord,
Hmm my Lord
I really want to see you
I really want to be with you
I really want to see you Lord but it takes so long –
My Lord, my sweet Lord
Hmm my Lord, Hmm my Lord.

I really want to know you
I really want to go with you
I really want to show you Lord that it won't take long –
My Lord Hallelujah
My sweet Lord Hallelujah
My Lord Hallelujah
My sweet Lord Hallelujah
Really want to see you
Really want to see you
Really want to see you Lord
Really want to see you Lord
But it takes so long my Lord
Hallelujah
My sweet Lord Hallelujah
Hmmm my Lord Hallelujah
My, my Lord Hallelujah
My, my, my Lord Hallelujah
I really want to know you Hallelujah
I really want to go with you
Hallelujah
My sweet Lord, Hallelujah
I really want to show you Lord that it won't take long –
My Lord Hallelujah Hallelujah
My sweet Lord Hallelujah
My, my Lord Hallelujah

Hmm my Lord Hare Krishna
My, my my Lord Hare Krishna
My sweet Lord Krishna Krishna
Oooh Lord Hare Hare
I really want to see you Hare Rama
Really want to be with you
Hare Rama
I really want to see you Lord but it takes so long Hallelujah

My Lord Hallelujah
My, my, my Lord Hare Krishna
My sweet Lord Hare Krishna
My sweet Lord Krishna Krishna
My sweet Lord Hare Hare
Gurur Brahma,
Gurur Visnu,
Gurur Devo,
Maheshwara, Gurur Sakshat,
Parambrahma, Tasmi Shri Guruve Namah.

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•BORN TO WANDER

(As recorded by Rare Earth)
TOM BAIRD

There's nothing you can do girl
There's nothing you can say
You talking to the sky babe
I just got to get away yeah
Got to hear the windsong singing in my ear

Got to get it on girl
And I'll never make it here yeah
Cause the wind was my mother
The highway is my brother
I was born to wander and it's time for movin' on
I was born to wander turn around and I'll be gone, gone gone.

I'm just following my heart girl
And it's following the sun
Looking for an answer
I know may never come
But I got to chase my dream girl
Like a river to the sea
Got to find the rainbow that's waiting there for me

Yeah cause the wind was my mother
The highway is my brother
I was born to wander and it's time for movin' on
I was born to wander turn around and I'll be gone, gone gone, gone um um gonna move
Yeah I was born to wander um
I said I was born to wander yeah born, born to wander.

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•JESUS CHRIST SUPERSTAR- (Rock Opera)

ANDREW LLOYD WEBB
TIM RICE

Everytime I look at you I don't understand
Why you let the things you did get so out of hand
You'd have managed better if you'd had it planned
Why'd you choose such a backward and such a strange land
If you'd come today you would have reached a whole nation
Israel 4 B. C. had no mass communication.

Don't get me wrong
Don't get me wrong
Don't get me wrong
Don't get me wrong

Only want to know
Only want to know
Only want to know
Only want to know

Jesus Christ
Jesus Christ
Who are you
What have you sacrificed
Jesus Christ Superstar
Do you think you are what they say you are
Do you think you are what they say you are

Tell me what you think about your friends at the top
Who do you think besides yourself's the pick of the crop
Buddah was where it's at
Is he where you are
Could Mohammed move a mountain
Or was that just P. R.
Did you mean to die like that
Was it a mistake
Or did you know your messy death
Would be a record breaker.

Don't get me wrong
Don't get me wrong
Don't get me wrong
Don't get me wrong

Only want to know
Only want to know
Only want to know
Only want to know

Jesus Christ
Jesus Christ
Who are you
What have you sacrificed
Jesus Christ Superstar
Do you think you are what they say you are
Do you think you are what they say you are
Jesus Christ Superstar do you think you are what they say you are
Jesus Christ Superstar do you think you are what they say you are.

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PARADE OF SONG HITS

•I HEAR YOU KNOCKING

(As recorded by Dave Edmonds)
DAVE BARTHOLOMEW
PEARL KING

You went away and left me long time ago
Now you come back knockin' at my door
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I begged you not to go but you said goodbye
Now you come back tellin' all those lies
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I told you way back a long time ago
The day would come when you'd miss me so
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

You better go back to your used to be
Because you're love 's no good to me
I hear you knockin' but you can't come in
I hear you knockin' I know where you've been.

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•STOP THE WAR NOW

(As recorded by Edwin Starr)
BARRETT STRONG
NORMAN WHITFIELD

Alright yeah make the sign of peace a sayin' now
(Stop the war) ow (now)
Everybody don't put it off another day make your voices roar
(Stop the war) ow (now),
Just like thunder ya'll (Don't put it off) hey another day
Sing this song now (Stop the war) oh (now)
Listen to me ya'll (don't put it off) another day
Listen to me there's a knock on the door
There's a letter from the war saying "Greetings we want you"
If I refuse to fight they say that ain't right
And time you have to do
Somebody please tell me what is war about
And why I kill against my will I just can't figure out ow.

Stop the war now good God hear me sayin'
Don't put it off another day
Everybody say stop the war now now now now
Don't put it off another day
All we got to do is listen give peace a chance oh oh
Don't throw another life away listen to me now
Think about all the soldiers that are dead and gone today
If you asked them to fight again huh
What do ya' think they'd say
I'm not tryin' to be funny
I'm just tryin' to get my point across
War is world's enemy number one and it's time that we called it off, ow
Give peace a chance and don't throw another life away
Oh war casualties pile up each day cemetaries are over flowing
The leaders of the world claim victory's near but the death list keeps right on growin'
And what does a momma get in return for the life of the son she's lost
A few measly pennies a month, a medal, a grave and a doggone cross

I say stop the war now
Good God hear me sayin'
Don't put it off another day
Everybody's sayin' stop the war now now now now
Don't put it off another day
Why can't we just give peace a chance
Please don't throw another life away
Can't you see enough blood's been shed by the wounded and the dead
Enough bloods' been shed by the wounded and the dead
Ah enough blood's been shed by the wounded and the dead
Wow (stop the war) listen (now) good Good everybody (don't put it off) ow
Not another day now (stop the war) ah now now now now
(Don't put it off) ah another day

This is a message to the leaders of the world
Give peace a chance oh let's make tomorrow a brighter day
Stand up and sing it
Stop the war ow now
A just a little louder don't put if off ah another day
Everybody sing his song
Stop the war ah now
Good God hear you people don't put it off ah think this sign of peace a singin'
Give peace a chance ah get on up and move, move.

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•FLESH & BLOOD

(As recorded by Johnny Cash)
JOHN R. CASH

The side of a flowing mountain stream
Where the pussy willow grows
Where silver leaf of maple sparkled in the morning dew
I braided twigs of willow
Made a string of buckeyed beans
But flesh and blood needs flesh and blood
And you are what I need
Flesh and blood needs flesh and blood and you are what I need
I leaned against the bark of birch
And I breathed the honey dew
Saw a northbound flock of geese
Against the sky of baby blue
Among the lily pads I carved a whistle from the reef
Saw a honey suckle vine asleep
But you are what I need
A mockingbird sings just for me
And I thanked him for the song
Then darkness floated up the hill and
I had to move along
Those are a few little things on which the mind and spirit feed
But flesh and blood needs flesh and blood and you are what I need.

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•REMEMBER ME

(As recorded by Diana Ross)
NICHOLAS ASHFORD
VALERIE SIMPSON

Bye baby see you around
Didn't I tell you I wouldn't hold you down
Take good care of yourself ya' hear
Don't let me hear about you shedin' a tear
You're gonna make it
You're gonna make it
Remember me as a sunny day
That you once had along the way
Didn't I inspire you a little higher
Remember me as a funny clown
That made you laugh when you were down
Didn't I boy, didn't I boy
Remember me as a big balloon
At a carnival that ended too soon
Remember me as a breath of spring
Remember me as a good thing
Ah hey hey hey.

Bye baby see you around
I already know about the new love you've found
What can I do but wish you well
What we had was really swell
I won't forget it no ho
I have no regrets
Remember me as a sound of laughter
And my face the mornin' after
Didn't the sky beckon us to fly
Yes you'll remember the times we fought
But don't forget me in your tender thoughts
Please darlin' oh yeah
Remember me when you drink the wine of sweet success
And I gave you my best
Remember me with every song you sing
Remember me as a good thing.

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PARADE OF SONG HITS

•TEMPTATION EYES

(As recorded by the Grass Roots)
DAN WALSH
HARVEY PRICE
She's got something that moves my soul
And she knows I love to love her
But she belongs to a thousand guys
Can't make her mind
She's no one's lover tonight
With me she's oh so inviting
I want her all for myself, oh
Wide-eyed innocence is just a game
She's got a way to keep me on her side
It's just a ride that's never ending.

Tonight with me she's oh so exciting
I want her all for myself
Temptation eyes, looking through my mind, my soul
Temptation eyes you've got to love me, love me tonight.
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•YOU JUST CAN'T WIN BY MAKING THE SAME MISTAKES

(As recorded by Gene & Jerry)
SIMTEC SIMMONS
WYLIE DIXON
ROBBERT SIMMONS
When am I going to realize
I can't pat my heart everytime it cries
The things you never expect
Could cause so much regret
I could have been much farther today
If I had learned from my mistakes like a stubborn child
I wouldn't use my head
Remember what the old folks said
You just can't win for making the same mistakes
You just can't win for making the same mistakes over and over again, over and over again.

When I think I'm over the hill
Something happens to kill the will
The things that I enjoy
Seem always to be destroyed
I bit off more than I can chew
Depending on someone to see me through
Momma said the blind can't lead the blind
And so I'll always keep this in mind
(Repeat chorus).

If a boxer telegraphs his punch
He's liable to catch his lunch
The element of surprise will make a whole lot of people realize
Sometimes you'll find that you're in a pinch
And somethings are won by the inch
The motto of winning men
You don't make that same mistake again.
(Repeat chorus).
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•THERE GOES MY EVERYTHING

(As recorded by Elvis Presley/RCA)
DALLAS FRAZIER
I hear footsteps slowly walking
As they gently walk across a lonely floor
And a voice is softly saying
Darling, this will be goodbye forever.

There goes my reason for living
There goes the one of my dreams
There goes my only possession
There goes my everything.

If my memory tears back the pages
I can see the happy years we had before
Now the love that kept this old heart beating
Has been shattered by the closing of a door.

There goes my reason for living
There goes the one of my dreams
There goes my only possession
There goes my everything.
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•ROSE GARDEN

(As recorded by Joe South)
JOE SOUTH
I beg your pardon I never promised you a rose garden
Along with the sunshine there's got to be a little rain sometimes
When you take you got to give
So live and let live
Or let go no no no.

I beg your pardon I never promised you a rose garden
I can't promise you things like big diamond rings
But you don't find roses growing in fields of clover
So girl think it over
So smile for a while and let's be jolly
Love shouldn't be melancholy
Come on and share the good times while we can
If sweet talkin' you would make it come true
I'd give you the world right now on a silver platter
But it doesn't really matter
I could sing a tune and promise you the moon
But if that's what it takes to hold you I'd rather let go
But there's one thing you ought to know
Look before you leap still water runs deep
And it won't always be there
Someone to put out girl I know what I'm talking about.
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•THERE IT GOES AGAIN

(As recorded by Barbara & The Uniques)
EUGENE RECORD
There it goes again
It's my heart speaking to me
There it goes again
It's my heart torturing me
Till I find out, my heart will it beat more and more
There it goes again
Should I listen just because there it goes again
There it goes again
Is his heart conquering me
There it goes again
It's my heart torturing me
Till I find out, my heart will it beat
There it goes again
Should I listen just because
There it goes again
Should I throw away the key to my soul.
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•A WOMAN'S WAY

(As recorded by Rosetta Johnson)
LILLIAN DEES
A run around man, a do you wrong man
He'll do you wrong and tell you he cares
This is a crazy man
A walking around in a daze man
You'll call his job but he's not there
but you love him and do anything to keep him
No matter how strange because this is a woman's way
This is a woman's way.

If you love him and need your man
The way I need mine
You'll cook his supper and then you'll fix his plate
He'll find complaints about something
And after supper you'll hold his hand tight
You know what he'll do
He'll look you straight in the eye and say club meeting's tonight
He's just telling another lie to you
But you love him and do anything to keep him
No matter how strange because this is a woman's way
This is a woman's way.

Well I've got to go now
But listen ladies I want you to take heed to what I say
Because if you fool around and lose that man
Believe me you're going to be a hurtin' woman
Because someone's always out there waitin' on him
Someone's always waitin on him
Somebody's bound to buy your trouble
Get him back on the double
Go ahead, keep him around
Because I'm keeping mine
This is a woman's way.
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PARADE OF SONG HITS

•YOUR TIME TO CRY

(As recorded by Joe Simon)

JOE SIMON
RAEFORD GERALD
DOC PRIZE, JR.

I gave you all of my love
But you treated me like a fool
I gave up the right for the wrong
Trying to get along with you
When I wanted to hold you close

You were always too tired
Or you had some place to go
Oh I tried to stay with you
Because of our kids
But you just wouldn't do right
You'd leave home early in the morning
I wouldn't see you until late at night

Although I still love you
I'm afraid this is the end
And I can't afford to make that same mistake again
I'm walking out that door telling you goodbye
I can't take it no more
It's your turn to cry
It's your turn to cry.

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•CHURCH STREET SOUL REVIVAL

(As recorded by Tommy James & The Shondells)
TOMMY JAMES
RITCHIE CORDELL

Everybody come on, sit yourself right down
You know we been waitin' for your arrival, yeah
Come on, come for a Church Street soul revival
Church Street soul revival.

Come for a good time, drink a little moonshine
Brother Taylor brought his Bible yeah
Come on, come for a Church Street soul revival Church Street soul revival Church Street soul revival.
Come sing, come pray to the Lord
Ain't no doubt about it for a Church Street soul revival
Come laugh, come sing, come shout, yeah
Oh Lord above hallelujah, revive your soul
Hallelujah, revive your soul
Oh come on now
Everybody go, come on, come on yeah
Sister I'm gonna for a Church Street soul revival.

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•AFTER THE FEELING IS GONE

(As recorded by Five Flights Up)
TERRY WOODFORD
GEORGE SOULE

It's easy to say we love each other at a time like this
Will it be the same tomorrow or will we have regrets?
Will we still be on our minds
Will the need be this easy to find?
After the feeling is gone
Will you want me, will I want you, baby
After the feeling is gone
Will things still be the same
What seems right for now tomorrow's sun may show in a different light
Will there be a second time around and another life?
Will we leave what we've done behind
Can the need be this easy to find?

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•THE GREEN GRASS STARTS TO GROW

(As recorded by Dionne Warwick)
HAL DAVID
BURT BACHARACH

The world outside your arms is cold and windy
A summer breeze becomes a winter storm
And then you smile at me
And almost instantly
The weather turns warm.

Slowly the green grass starts to grow
Softly the sunshine of your smile melts the snow
To me you're everything that's true
My world begins and it will end with only you forever.

When I'm alone the streets are dark and cloudy
I walk around not knowing day from night
And then you touch my hand
That's all that happens and the whole world turns bright.

Slowly the green grass starts to grow
Softly the sunshine of your smile melts the snow
To me you're everything that's true
My world begins and it will end with only you forever.

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•PRECIOUS PRECIOUS

(As recorded by Jackie Moore)
DAVID CRAWFORD
JACKIE MOORE

Precious, precious, precious, precious
Precious baby of mine
If you don't love me I'm used to that
If you don't need me baby I can adjust to that
If you don't want me, honey, that's all right
If you ain't with it, baby, there sure won't be no fight
Cause I'm still satisfied in loving you
And I'll be waiting round when you get through
Oh you're precious honey
You're so precious, precious baby of mine
You've been in and out of my life and ooh baby that hurts
Baby, that hurts yeah
You've been with every girl in this town
You've been dealing in dirt just wallowing in dirt, yes you have
But I look at love as a two way street
You get the good with the bad, you take the bitter with the sweet
Oh you're precious honey
You're so precious, baby , precious baby of mine
Ooh, nah nah nah nah yeah baby
Ooh nah nah nah nah yeah baby.

What people say about you sure ain't no fault
But what they don't know about you, you're like too many rocks in a road
We got our life so let's make it
It's our chance so come on baby , let's take it
You're so precious baby, you're precious
precious precious baby of mine.

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PARADE OF SONG HITS

•YOUR SONG

(As recorded by Elton John)
ELTON JOHN
BERNIE TAUPIN

It's a little bit funny this feeling inside
I'm not one of those who can easily hide
Don't have much money but boy if I did
I'd buy a big house where we both could live.

If I was a sculptor but then again no
Or a man who makes potions in a traveling show
I know it's not much but it's the best I can do
My gift is my song and this one's for you.

I sat on the roof and kicked off the moss
Well a few of the verses well they got me quite cross
But the sun's been quite kind while, while I wrote this song
It's for people like you that keep it turned on.

So excuse me forgetting but these things I do
You see I've forgotten if they're green or they're blue
Anyway the thing is what I really mean
Your's are the sweetest eyes I've ever seen.

And you can tell everybody this is your song
It may be quite simple but now that it's done
I hope you don't mind, I hope you don't mind that I put down the words
"How wonderful life is while you're in the world."

I hope you don't mind, I hope you don't mind that I put down the words
"How wonderful life is while you're in the world."

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•SHOES

(As recorded by Brook Benton)
DON COVAY
GEORGE SOULE

Shoes, now we've been here before
Everytime I put you on my feet you keep walking up to her door
You've been turned out in the rain
Turned out in the cold
You been treated so bad you got a hole in your sole
My shoes, you've worn out your welcome here
Don't you know when you're not wanted

She's got a brand new pair
I thought you would be tired
I thought you would be worn
I know where you want to go
Everytime I put you on.

Shoes, we've been here before
Everytime I put you on my feet you keep walking back to her door
I've got to find a way to keep moving on
I can't think of yesterday because that day is gone
I can't live on all the things locked up in my head
I know where you want to be back under the same old bed.

Shoes, don't you have a better place to go
Shoes, the woman done put a hole in your sole
Listen now, shoes, we've been here before
Everytime I put you on my feet you keep walking up to her door
Shoes, can't you find a better place to go
Shoes, the woman done put a hole in your sole.

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•ONE MAN BAND

(As recorded by Three Dog Night)

JANUARY TYME
TOMMY KAYE
BILLY FOX

Ain't no two ways about it
I can't live without you
Let's get together I can't wait forever
Here I am, take my hand, I'm your man
Baby let me be your one man band
One man band, baby let me be your one man band, one man band.

Ain't no two ways about it
I just gotta shout it
Let's get together I can't wait forever
Here I am, take my hand, I'm your man
Baby let me be your one man band
One man band, baby let me be your one man band, one man band.

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•MORNING

(As recorded by Jim Ed Brown)
BILL GRAHAM

Here in this room, this narrow room
Where life began when we were young last night
I feel your back pressed close to me
And hear your steady breathing as you sleep
Then as the first soft glow of dawn moves silver gray like paint along the wall
I touch your hand and feel your ring
And know this night is all we'll ever have.

Suddenly I look into your sleepy eyes
You breathe my name and it just seems to dangle there
Then I feel your fingers running through my mind
Jumbling up my thoughts to leave them tangled there.

I know so well that this is all there is
And when we leave this room it's gone
My mind is clear as we walk down the crooked little steps to the front door
A ray of sun that ricochets from off a rooftop
Lights our stumbling way
I touch your hand and feel your ring and know this night is all we'll ever have.
(Repeat chorus).

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PARADE OF SONG HITS

•KNOCK THREE TIMES

(As recorded by Dawn)
IRWIN LEVINE
L. RUSSELL BROWN

Hey girl what-cha doin' down there
Dancin' alone every nite while I live right above you
I can hear your music playin'
I can feel your body swayin'
One floor below me you don't even know me I love you
Oh my darlin' knock three times on the ceiling if you want me
Twice on the pipe if the answer is no
Oh my sweetness
(Knock) means you'll meet me in the hallway
Twice on the pipe means you ain't gonna show.

If you look out your window tonite
Pull in the string with the note that's attached to my heart
Read how many times I saw you
How in my silence I adore you
And only in my dreams did that wall between us come apart
(Repeat chorus).

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•THE BORDER SONG (Holy Moses)

(As recorded by Aretha Franklin/ Atlantic)
ELTON JOHN
BERNIE TAUPIN

Holy Moses I have been removed
I have seen the spector
He has been here to
Distant cousin from down the line
Brand of people who ain't my kind.

I'm going back to the border
Where my affairs, my affairs ain't abused
I can't take any more bad water
Been poisoned from my head
Down to my shoes
Oh, oh he's my brother
Let me live in peace
Oh let us live in peace.

Holy Moses I have been deceived
Now the wind has changed direction
And I have to leave
Won't you please excuse my frankness
But it's not my cup of tea
Holy Moses I have been deceived
(Repeat chorus).

Holy Moses let us live in peace
Let us strive to find a way
To make all hated cease
There's a man over there
What's his color I don't care
He's my brother
Let us live in peace
(Repeat chorus).

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•NO MATTER WHAT

(As recorded by Badfinger)
PETE HAM

No matter what you are
I will always be with you
Doesn't matter what you do girl
Ooh - girl with you
No matter what you do
I will always be around
Won't you tell me what you found girl
Ooh girl won't you
Knock down the old gray wall
Be a part of it all
Nothing to say, nothing to see, nothing to do
If you would give me all
I would give it to you
Nothing would be, nothing would be, nothing would be
Ooh girl you girl, want you
No matter where you go
There will always be a place
Can't you see it in my face girl
Ooh girl want you.

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•SHARE THE LAND

(As recorded by the Guess Who)

BURTON CUMMINGS

Have you been around
Have you done your share of coming down on different things that people do
Have you been aware you got brothers and sisters who care
About what's gonna happen to you in a year from now.

Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away
When we all live together
Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away when we all live together.

Shake your hand, share the land
"You know I'll be standing by.....to help if you worry
Did you pay your dues
Did you read the news
This morning when the paper landed in your yard
Do you know their names
Can you play their games
Without losing track
And coming down a bit too hard.
(Repeat chorus).

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•RIVER DEEP - MOUNTAIN HIGH

(As recorded by the Supremes & 4 Tops)

JEFF BARRY
ELLIE GREENWICH
PHIL SPECTOR

When I was a little girl
I had a rag doll
The only doll I've ever owned
Now I love you just the way I loved that rag doll
But only now my love has grown.

And it gets stronger, in every way
And it gets deeper, let me say
And it gets higher day by day
And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And if I lost you, would I cry
Oh how I love you baby, baby, baby, baby.

When you were a young girl
Did you have a puppy that always followed you around
Well I'm gonna be as faithful as that puppy
No I'll never let you down
Cause it goes on and on like a river flows
And it gets bigger baby and heaven knows
That it gets sweeter, baby, as it grows.

And do I love you, my oh my
Yeah river deep, mountain high
Yeah, yeah, yeah
And baby, baby, baby
I love you baby like a flower loves the spring
And I love you baby like a robin loves to sing
And I love you baby, like a schoolboy loves his pie
And I love you baby, river deep, mountain high.

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BOOK REVIEW

TOM JONES By Peter Jones (Regnery, $4.95)

They call Thomas Jones Woodward a superstar – not that he poses any musical threat to Dylan, Clapton, Zeppelin, Stones and all the other superstars. But he is interesting because he is a show business phenomenon and has panties and hotel keys thrown on stage by eager young ladies in Las Vegas, New York night spots and large arenas, all the glittery places that he works.

But his roots are roughly the same as the Beatles or the Stones, or Clapton and all the rest of the British wave of rock musicians that took over the American music scene. Tom is solidly working class, an ex-ditch digger, ex-bricklayer. He comes from a small town in Wales and started singing in local clubs and bars, with a rock group.

In the book, Peter Jones (no relation) recalls his earlier influences: "He had studied the pop music business, albeit from afar. He had a large collection of records by great American rhythm and blues stars. He wore them wafer thin as he listened to clues as to what made the singers tick, what helped them communicate. . . .what made the black man sing differently from the white man?"

This is Jones digging Chuck Berry and Little Richard, as the Stones and the Beatles were doing in London and Liverpool.

According to the book, Tom's manager, Gordon Mills, reflected, following Tom's earlier success: "If I'd left Tom alone he'd probably have gone on singing the blues for the rest of time. But facts are facts. There are very few blues singers of any importance in the world today who can match the popularity of a top pop singer.

"I know that Tom was disappointed when we started on records away from the blues field but I eventually realized that it was primarily a matter of getting through to an audience."

Thus spoke the manager in a nicely commercial manner.

It contrasts with Tom's own statement: "To be honest I'd rather do a song that might not even make the

TOM JONES with soul singer Aretha Franklin.

Top Twenty than church out some commercial thing that had no artistic merit at all." But this was uttered later, following the comfort of the big glossy hits, the big glossy bank balance, the new house, Rolls Royce – even a nose job.

In the fragile world that Tom moves in, where extramural things apart from the singing are also important, Tom told a journalist: "I don't think I could have done so well if I hadn't had my nose altered. . . .You have to eliminate all those things that put people off. My nose and my teeth were the only hang ups I ever had. I would have had my nose altered even if I hadn't made it this big. I never liked it. If pictures were taken from a bad angle they made it look ugly and from the same angle my teeth were bad too. They were decaying, so I had them capped.

"Now I hate to look at old pictures of me. This nose is how it would have been if it hadn't been broken."

Despite this daring frankness over his nose, Tom did try and pass off the operation as an accident. "I had to have an operation for sinus trouble or something. When I came out, I noticed the nose was shorter. They must have cut something out of it."

The book is well written like this, an uncritical account of Jones' career – a kind of "approved biography." And obviously things they approve of are Jones' success statistics which can be of little comfort to those blues singers of importance who can't match Tom for pop popularity.

For a start, Tom is worth well over seven million dollars although a lot of it is on paper. He is genuinely a top record seller in France (where he has never appeared and speaks a different language), Norway, Spain, Israel, Yugoslavia. Hungary, Holland, Germany, Manila. Finland, Belgium, Czechoslavakia and of course the U. S.

To look at him, he is from another era. Place him against the panorama of contemporary popular music today, and he is a throwback.

But he works. He makes it. Show biz phenom!

SEVENTEEN INTERVIEWS: FILMSTARS AND SUPERSTARS By Ed Miller (Macmillan $6.95).

It's not really a book for readers of the magazine dealing with Debbie Reynolds, Sophia Loren, and the like (A piece titles "Rock Speaks Out" is actually not about you-know-what-but Rock Hudson). I suppose the superstars in the title refers to the music people interviewed by Mr. Miller – predictably they are the Beatles, the Monkees, Bob Dylan and so on – not too many of them and some are not interviews but opinions.

There are some good quotes here and there. In the Stones piece, done in 1966, there is Keith talking about the odd requests made to them by disc jockeys on their tours: "Once in Australia some jockey asked me to say 'Noodle oo dee yoo do no' and I said 'Come on!' and he asked, 'Please just say Noodle oo dee yoo do no' and I said all right. It's not the sort of thing you would say in an interview or public, it would make you feel like a fool, but we were alone in a room and I said it, and the next thing I knew, every time I heard a radio, there I was saying, 'This is Keith Richards. Noodle oo dee yoo do no."

GRAHAM NASH -- as much time as he can get doing nothing, re-energizing himself.

GRAHAM NASH

"I work best in America because I'm surrounded by people who inspire me, man. They're the people with whom I want to make music."
Graham Nash speaking.

It is afternoon in the elegant space of the Chelsea, London, apartment block where Nash has taken rooms during his current visit to London. He peppers his conversation with the perennial cliches of pop -- "good vibrations" "groovy man" -- and from time to time the roundness of his Salford, Manchester, England accent is no match for the Americanisation of his dialogue.

From his words and music however, you know that behind the Nash over-jived pose and prose, there is a real human being waiting to get out. The man who gave us Crosby, Stills, Nash and Young has to be worth listening to.

It is his second visit home, to England, in two years.

He is talking about the person he has become since those frustrated days with the Hollies, the group he quit at the height of their success, the direction he's headed, the things that make his music tick.....

"An incredible amount has happened to me in just over two years. December 8, 1968, I played with the Hollies and December 10 I was rehearsing with David and Stephen. I'm not where I want to be in life, no. I'm never exactly where I want to be. I'm just getting closer . Only for a matter of hours can you experience total happiness -- and then it goes away and you're on a bummer again.

"What I'm doing now is what I wanted for the Hollies. This, now, is exactly what I was looking for and I just can't believe how easy it is to work with the people I'm with.

"There are no doors with them, man. You go in the studio and everyone will listen to what everyone else has got to say and we all build it and hold it down and polish it like a jewel.

"With the Hollies I just came across too many psychological doors. They probably won't even understand what I'm saying but I felt very restricted. I really did man -- although the way we made records was pretty loose. But I just felt restricted.

"It's not that it came down to people in the end. It was just the preconceptions the Hollies had been conditioned to. . .their inability to look at themselves."

I mentioned the Crosby, Stills, Nash and Young appearance on the Tom Jones television show. . .and said their involvement was somewhat, er, unexpected.

Laughter.

CROSBY STILLS NASH AND YOUNG -- There are no doors with them, everybody listens.

CSNY -- the quality of the bootleg album infuriates them.

"Are you kidding? The opportunity to play up to Tom Jones -- how could anybody miss that?

"I thought it was the funniest thing since Kelloggs cornflakes. I LOVED it, man. I mean, the show was so ------ jive that it's incredible. Man we jumped at the chance. In another respect, it was really groovy, though, because I have a tape of the show mixed the way I would have done it. But that show is over two years old. It was the first TV we did and we stopped doing television as a direct result.

"How much of my time is spent doing nothing? As much as I can get, man. -- because when I'm doing nothing I'm re-energizing myself and devoting time to myself, giving myself the same energy that I put into other people."

He sits back on the couch, the eyes of his lived-in face closed for a moment. I ask about conceit. His conceit. I tell him there were those at one time who thought his ego over-dominant. Were they wrong?

"Er . .Well, my ego was larger then. So how's that for an ego statement? Phew. The fact was that I suddenly discovered I was writing the only music that was turning me on. I guess I just felt I was writing more real songs and not contrived songs.

"The music that I felt in my head then wasn't really getting on to tape and I was really ------- because I knew the ability of the Hollies -- I knew we could do it. But the same energy wasn't going in that I was putting in. If it had been the Hollies could have had tapes that were five times as good.

"As far as the ego thing goes, though, every artist needs it. It's the thing that wants to make his art better. There are different levels of ego anyway -- mine is the one that wants me to improve myself."

I ask Graham how he felt about the Crosby, Stills, Nash and Young bootleg album, "Wooden Nickel."

"I'm obviously concerned. It's bad ---------- they're putting out. If they were putting decent ------- out then I wouldn't worry too much. It's all negative because they're making money for nothing and they'll get what's coming sooner or later.

"For something recorded out of one microphone in front of one of the PA speakers. . . . for that to have my name on, infuriates me. That's why I'm angry and we're losing a lot of money too, y'know. And that concerns me to a certain extent."

The Beatles' Apple company comes into the conversation.

"The original concept, to help people, that was a fine idea. It's working too, in that in a sense there are now millions of Apples working all over the place. For instance there are artistic friends of mine whose art I respect and who I'm helping."

The Beatles "break-up?"

"I think what happened with Paul McCartney is what happens with most creators. They try to help world-wide and then find that's impossible and that they have to go the other way .... just to sort themselves out. Most of us are like that. You sort yourself out and then your foot starts tapping again.

"I find it incredibly easy to love. Incredibly. I love people. I love things. That suit you're wearing now is doing incredible things for me, doing wonderful things for my eyes. □ Alan Smith

CHANGING RECORDING STUDIO SCENE

THE RASCALS – changed their studio habits.

If you want to learn how the recording studio scene has changed, the best thing to do is to ask the man who runs one. Roy Cicala is head of operations of the studio facilities of the New York Record Plant Studio.

Roy at 29 has been an engineer for over six years. His credits include "Good Lovin," "Ain't Gonna Eat My Heart Out Any More" and "Baby Let's Wait" for The Rascals, "Can't Take My Eyes Off Of You" for The Four Seasons, "Secret Agent Man" for Johnny Rivers and dozens of other million sellers. In his six years as an engineer, Roy has seen enormous changes in the industry.

"Styles of music, technology, sounds. . .everything changes. The thing about music is that it travels a totally unpredictable course. It seems to be heading back to country and folk, away from acid rock, but the next sound could come from anywhere, from a singing nun to a singing whale so nobody is going to commit himself to anything but an educated guess. Technology though does have a predictable direction, straight ahead. As the studios have grown more sophisticated, the groups too have grown, both in their musicianship, and in their production knowledge.

"With the evolution from four to 24 track recording, the possibilities of what a group could accomplish opened up enormously. Not only did musicians have more flexibility for experimentation, but the more sophisticated equipment gave them a cleaner, purer sound, a shot at perfection.

"An interesting example in the evolution of a group is The Rascals. I worked with them on their very first records. We would cut an entire LP in a week. Today, they've grown and changed. They learned that production techniques are as important as guitar techniques.

"The Rascals, like many other major groups now take months to produce an album they can be proud of, recording and re-recording to get a feel which is as important as the notes.

"Bert Sommers is another example of the way an artist grows with time. Bert's first LP was almost entirely overdubbed. Today he records live, his musicians working with headsets play along with him, giving a "right there, immediate" sound to his records.

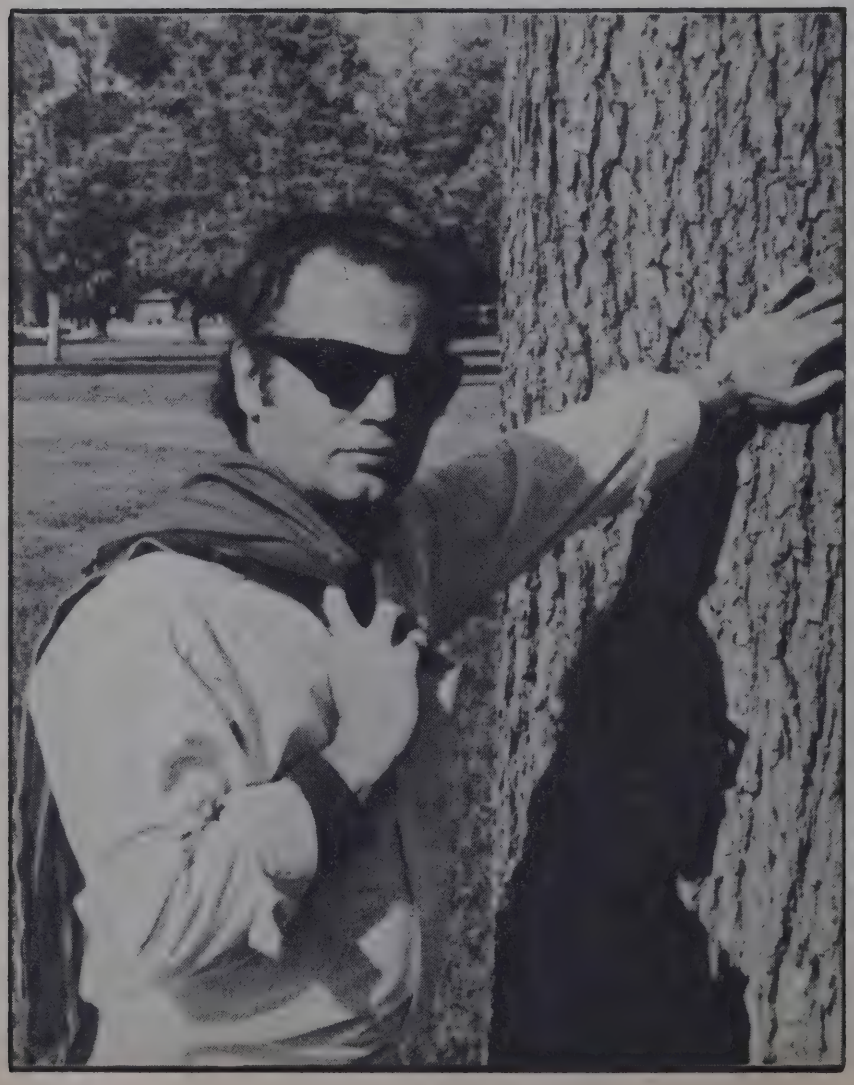
"The recording industry has a very important human element which must not be discounted. The Record Plant has turned out a number of hit records. "ABC" by The Jackson Five, Buddy Miles' "Them Changes" "The James Gang Rides Again," "5, 10, 15, 20, 25 30 Years Of Love" by the Presidents, and mixed such hit LP's as Jimi Hendrix' "Electric Ladyland" and "Woodstock."

"One of the reasons for this successful track record is attitude. The Record Plant engineers and people in other successful studios - truly groove with the artists. Musicians aren't barred from our control rooms. When a group wants to get into the actual production of their albums our engineers will work with them at the consoles, and the mutual respect which develops there comes across in the product.

"As I said in the beginning no one can predict where music is going. As for the quality of sound, Quadraphonic systems are going to be on the consumer market very soon. The Record Plant is spending a quarter of a million dollars to install a Spectra Sonics custom console with a full compliment of 24 track tape machines which will have complete isolation on individual recording tracks during live recording. The Record Plant is also gearing up for the video cassette industry, and for another look at the changes in the recording industry check back with us next year. □

Howard Sherman

THE POETRY OF ROB CHARTIER



He does not look familiar to you. That's understandable. Outside of Jacksonville and Daytona Beach, Florida and Nashville, Tennessee, little is known of him. That will soon change, though.

His name is Rob Chartier (pronounced Sha-Tee-ay) which is a real hanger, but he stubbornly refuses to change it, saying "If for no other reasons, people will remember me by my funny name".

Funny name or not, Rob's songs are of a bittersweet quality, all about searching for oneself and loneliness, emotions we've all felt at sometime in our lives.

Presently, Rob is managing two publishing companies in Nashville for his producer, Chuck Chellman who says of Rob, "Once in a lifetime comes along a man who is loaded with such extraordinary talent, and at the same time is hard working and completely sincere. Many men are apprehensive to put their *true* feelings in song form -- -- not Rob. He's a musician's musician, a writer's writer *and* a man's man. We're proud and happy to be representing Rob's work. There is always room for another Rod McKuen, Kris Kristofferson and the like."

His first single has been released on the Cinda label owned by Mrs. Donia Dickerson in Nashville. He wrote both sides of the disc. The songs are "Gonna Get On" and "It's A Rainy World On Sunday, (When I've Got Monday On My Mind".

Here is the last verse in its entirety:

"Rain comin' down on my road,
and walkin' is a lonely sound,
wonder where you are,
wonder where I'm bound today".

Well we don't know for sure, where Rob is bound, but we have a pretty good idea it's toward recognition of his talents as a writer and singer.

The flip side says quite a lot about Rob and his own life, as most of his songs do. "I write of my own experiences and emotions. Things that have happened to me and what I'm thinking as far as love and life are concerned, all this is reflected in my music." As the lyrics of "Rainy Day" will show,

"I stand by my window,
countin' the clouds in the sky,
thinkin' about another time,
another place".

The other time and other place happen to be about four years ago in Jacksonville, Fla. It was there he lived with his wife and two children. "We were happy, but I changed and went looking for something I thought I needed. It's funny, the things that seemed important then, don't seem so important now but that, I guess, is just one of the ridiculous twists that sometimes occur in life."

Rob Chartier was born in Pittsburgh. "Growing up in Pittsburgh then was an experience. I used to run up against the "city's finest" time after time, but most kids today know how that is, don't they? It was one thing after another, but my French Canadian parents were the most kind and understanding people a kid could hope for. My two sisters, Ruth, who is presently in the legitimate theater in New York, and Kay, who is now married to a great guy, and who is the mother of four beautiful kids and living in Cleveland, were great to me

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Jack Bruce, Jimi Hendrix, Miles Davis, Tony Williams, Buddy Miles-And The Guru

JOHN MCLAUGHLIN – "Perfection exists now – only if we had the heart to see."

An Interview With Guitarist JOHN MCLAUGHLIN

Photos by Gil Friend.

TONY WILLIAMS told McLaughlin: "I haven't got any ideas about the music or anything, except that we should get together."

An emerging factor in the music scene today has been the acceptance of jazz. Not merely the grafting of jazz phrasing on to the rock sounds of Blood Sweat and Tears, Chicago, or Dreams, but in Miles Davis -- long regarded as one of the most avant and probing of jazz men -- appearing at the Fillmore and working with rock influences.

And also in smaller groups, such as drummer Tony Williams Lifetime, who without pause suddenly took on Jack Bruce, ex Cream, as a regular working bass playing member of the unit.

Also in Williams' Lifetime is guitar player John McLaughlin.

A British musician, aged 27, he has played with Clapton, Bruce, Brian Auger, Mayall, Graham Bond and now Williams. He has also worked with Miles Davis and appears on Davis "Bitches Brew" (another major breakthrough for jazz in the rock field -- this album is already the biggest selling jazz album, making the normal best selling album charts) and "In A Silent Way" albums.

McLaughlin's own U.S. album is "Devotion" on the Douglas label. It features Larry Young (from Lifetime) on organ, Buddy Miles, drums, Billy Rich, bass. Like Davis, Williams, and Bruce, it is hard to categorize, neither jazz nor rock.

The following interview took place in the parlor of McLaughlin's guru Sri Chinmoy (an important part of his life) in New York.

Q: You knew Jack Bruce before you joined Tony Williams?

A: Oh yeah. Years and years ago.

Q: What kind of groups were you in with Jack?

A: Graham Bond. That was with Ginger Baker and Graham was on the organ. In fact, there's an album just come out, you know, called "Solid Bond", recorded on someone's home tape recorder in 1962 at this London pub.

Q: Are you on that?

A: Yeah, it's really old. We did it with Jack and Ginger eight years ago. And Jack's playing upright bass out of this huge amplifier. ... Fantastic player. Incredible. Breaking his hands apart because he's playing so hard. Literally breaking his hands apart. He's unbelievable. That was a real, real experience, playing that night.

Q: When did the Organization break up?

A: We couldn't get any money. People just didn't like what we were doing. They weren't ready for it yet. And eventually, I left. Dick Heckstall-Smith came into the band. They were together a short while and then they eventually folded because it was the same problem -- the people weren't ready for us. Jack joined Manfred Mann and he played around with different groups.

Q: Where were you at this time?

A: Brian Auger for a little bit. And doing tours, you know.

Q: Over here, you're mostly known as a jazz personality because of your association with Miles Davis and Tony Williams. Although, I don't know if categories mean

JOHN MCLAUGHLIN – "Cream weren't pop musicians – they're just musicians. I don't consider something in a category."

anything even when the term is applied to Miles.

A: They really don't have any meaning.

Q: Tony Williams is maybe even considered more far out than Miles.

A: Could be. I mean, it's like Cream. The Cream weren't "pop" musicians. They're just musicians. I don't consider something in a category. Neither do any of us. Jack was the jazz bass player in England. If you had ever heard him play upright bass you would have been Amazed, with a capital A. It was incredible.

Q: When did he go electric?

A: He started playing six string bass when I was in the band, eight years ago.

Q: What's your relationship to rock 'n' roll? Did you ever have to do it?

A: Oh yeah. I was with a rhythm and blues band quite a long time. It was great. I loved it. I did a tour with the Four Tops that was great. Played with Wilson Pickett. All kinds of different things.

Q: When Tony Williams got in touch with you, did you know what was going to happen? Did he tell you about his ideas for the Lifetime?

A: No. He didn't really have any. Neither did I. He never even heard me play. Dave Holland (the bass player with Miles Davis) was over in England and he was in my band with John Surman, the baritone player, and Tony Oxley on drums. It was really good. We did one gig and Dave went over to America with Miles Davis. Tony Williams mentioned to him that he was thinking about forming a band. So, they called me up from Baltimore one night.

Tony said, "I'm thinking about forming a band," and I said, "Well, if you ever need a guitar player, let me know."

It didn't matter about the music. I knew the music would be all right because I knew his playing for Miles. And then Tony heard a tape of me with Dave Holland and Jack De Johnette (also Miles Davis' drummer), just a little home tape which we recorded one afternoon. It was just a jam. And he heard the tape and really dug it. And then Tony spoke to me after that and said, "I haven't got any ideas about the music or anything, except that we should get together." I said, "Well, I'll have to have something positive to come for. I just can't make the trip." We'd been talking and corresponding for about three months and then in late January he said, "We've got a record date, when can you make it?"

Q: Did you bring Jack Bruce into the Lifetime?

A: Kind of, yeah.

Q: Was Jack itching to do something like that?

A: No. Well, Jack came up to Tony's with Larry Coryell and Coryell and I weren't living too far away from each other in Rock-

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platter chatter

JESUS CHRIST - SUPERSTAR Various artists (Decca). Can't go wrong can it? The last seven days of Christ given a mild rock treatment, with clear words, an 85 piece orchestra three choirs, a rock group and jazz band, a Moog synthesizer the lead singer from Deep Purple (Ian Gillan)playing Jesus, an ex-Manfred Mann name (Mike D'Abo) playing Herod, a singer from Aynsley Dunbar, members of Joe Cocker's early group, also some from Juicy Lucy. It's a production and for a lot of the time it works. Rarely great art but a thoughtful piece. The amazing thing is that the writers, Andrew Lloyd Webber and Tim Rice managed to get it into record form at all, even in the economic and tolerant age.

AT FILLMORE Miles Davis (Columbia). The Prince of Darkness at the Fillmore for four nights with his regular group at the time, plus a Brazilian percussionist. The music is moody, spiky, introverted, electronic, style blending. Will Miles, whose 'Bitch's Brew" was bought in such large numbers, succeed with this? Will his flirtation with rock and rock audiences mature into marriage? For the next installment see the sales figures on this heavy, uncompromising jazz two album set.

LOTTI GOLDEN (GRT). A genuine freaky voice. Black singing, moaning away, creaking into odd corners, so weirdly put-on it must be serious. For a white girl she gets into some odd changes, as if Melanie was coping with Janis Joplin's style and trying for Sam and Dave. See? Freaky. Love-hate album.

PARLOR PIANO Various Artists (Biograph). If you think that a player piano just goes rinky-tink-tink and grinds out medleys of Al Jolson, lay your hands on this album. It is vintage piano rolls by genuine ragtime and blues artists. Because it is newly transcribed on disc from the original rolls, it is clear as a bell, despite the original rolls being cut in the 1920's. You get Cow Cow Davenport doing "Cow Cow Blues", James P. Johnson, Clarence Williams, Jelly Roll Morton, Fats Waller and Luckey Roberts -- all piano master of the Twenties. The roots of today's music are here as well.

DREAMS (Columbia) Dreams are the latest, and one of the best of the jazz-rock bands mainly due to the intelligent drumming of Bill Cobham and the Brecker Brothers in the front line. Randy, on trumpet, is an original Blood Sweat and Tears member and his brother Michael, on tenor and flute is one of the best college musicians to come along in years. "Dream Suite" takes up side two and is a mixture of the avant and sock. If they don't degenerate into cliche, they'll be something to watch.

SUGARCANE HARRIS (Epic) Harris was a member of the Mayall group last time out and wiped people out with his electric violin work. This album is a little in-a-rut, instant soul 'n' funk jive, produced by Johnny Otis with arrangements by Shuggy and Johnny and Roger Spotts. Nothing basically wrong, a good groove but that's all.

LOADED (Cotillion) and **VELVET UNDERGROUND** (MGM). The MGM set is the early Andy Warhol superstar group with Nico's voice hanging in there and it's issued as part of the Golden Archives Series along with Connie Francis and Judy Garland. Actually it hasn't dated as much as that -just dig "White Light White Heart", "Jesus" and "Heroin" (are you listening Mr. Curb?) for the quirky style that established them as a mini cult. The new Cotillion set has them peeking above ground a little or maybe the whole scene has moved up closer to them. At any rate you can see this one getting on some chart somewhere which you never could say about VU years ago.

TAP ROOT MANUSCRIPT Neil Diamond (UNI) The emergence of Neil Diamond has been a pleasant experience and he shows himself to be a thinking singer with "African Trilogy" in which he crystalizes all his thoughts about Africa and the African music which has been bugging him for some time. Insurance factor is, of course, his chart product on the other side including that hymn to wine "Cracklin' Rosie."

DONOVAN P. LEITCH (Janus) Donovan when he started out singing wore a little cap on his head just like Dylan and played a guitar with "This Machine Kills" written on it just like Woody. Amazingly for someone so close in style to Dylan he was a big hit then in his native land. These are the early tracks and this is how it was then -- a little protest ("Universal Soldier") a little children's song ("Little Tin Soldier") and a little whimsy ("Catch the Wind"). Very folky -- rock is far away, around the corners.

we read your mail

Dear Editor:

I appreciate the space Hit Parader devoted to my views on rock festivals in The Scene column of the February issue. Although you were meticulous in quoting me directly, you have implied that I urge some kind of legislation to fix the number of seats and to establish a maximum price. Quite the contrary! I think we ought to keep legislation out of festivals and the entertainment business in general.

More effective than legislation and more immediate in its impact would be a meeting of minds between artists and festival promoters and the record companies. It is imperative that artists, record companies and promoters face their responsibilities to the audience and to the music. I can think of no agency less capable of assistance than any government -- federal, state or municipal.

My deepest thanks for giving my personal views a wider audience through Hit Parader which I always enjoy reading.

Jac Holzman,
President, The Elektra Corporation
New York.

Dear Editor:

Well, at last someone in the music business has discovered finally the genius of Neil Diamond. Of all the people in the business, he has received so little press coverage and it's no wonder the public knows so little about this great young man. We have been plastered with glossy everything about David Cassidy, Bobby Sherman, Elvis Presley and a good many groups, like the Stones, but Neil Diamond has quietly given a small appreciative audience a great amount of beautiful music. He must be of the 'old school' where great talent and good hard work brings you to the public eye.

But today is the day of Madison Avenue advertising where a lot of no talent bums are perpetrated on the public as being really great.

Mrs. Kathryn Olsen,
726 Forde Avenue,
Amherst, Ohio.

Dear Editor:

The article on Chicago in your last issue was great but the title -- "Now They Are Ready" -- was ridiculous. I have followed Chicago for three years and they have ALWAYS been "ready" I'm glad to see they are finally getting the recognition they deserve.

Clay Alexander,
San Diego, California.

Dear Editor:

I've been very disappointed lately -- all the best bands around have been going downhill. I recently picked up the third Led Zeppelin and wow! What happened? After Led Zeppelin Two, I thought that three had to be the heaviest album ever made but I was disappointed. The album seemed to drag on and on and wasn't heavy at all.

The Stones new album, "Get Yer Ya Yas Out" was disappointing too. It's okay but can't compare with the Stones previous album "Let It Bleed."

I also wonder what got into Creedence Clearwater Revival ("Cosmos's Factory" compared with "Bayou Country") Blood, Sweat and Tears (the third album compared with the second) and Chicago (compare the first and second).

I have a couple of nice things to say about a couple of albums (about time!) All the Ten Years After albums are really great and I really dig Guess Who's "American Woman" (don't laugh, listen to it.). James Taylor's first and second albums are great and if you want to sit around and groove on instrumentals, pick up a couple of Booker T. and the MGs albums.

Zack,
11 Maplewood Lane,
Port Chester, New York.

Dear Editor,

I've been reading your magazine since 1965 and I'm married with one child and my favorite group since my teen days is the Rolling Stones. They still pour out their magic. But today I think there are too many new groups and there's always a new group that tries to go further than the group before. There's even a group that apparently kills chickens on stage. If Jim Morrison stood still on stage all through a concert then I'm sure a new group hearing this would stab themselves so they could stay still longer!

These crazy publicity groups are not musical groups. They are money mad.

Mrs. Janet Oakie
Scarborough, Ontario
Canada

Dear Editor,

I usually don't write to magazines but every so often I read a really absurd statement which gives me enough momentum to express myself. I'm referring to a letter written by Richard Harris who said (Jan. issue): "Rock has been ruined by loud noise, long hair, drugs and a lack of real talent."

A suggestion to Mr. Harris: have you ever taken time to sit down and listen? Just listen -- you don't have to commit yourself. Close your eyes and you don't see the long hair that way. You might notice a great deal of talent your "eyes" blinded you to.

Mr. Harris also mentioned swamp rock. Okay -- I like it but I like all music from classical on down, so what does that prove? It just means that Harris' head isn't ready for any other type of music. Or maybe you are afraid that you might like it and there goes the neighborhood! Let's go, Mr. Harris, or the world is going to leave you behind in your jaded little music box. Different strokes for different folks.

Maurice Piazza
Morristown, Pennsylvania

Dear Editor,

Lately the subject of rock n' roll has become quite boring. Your magazine and others like it are wallowing in a rut of sameness in articles and attitude. This is not your fault entirely since I admit that there hasn't been anything exciting in the way of albums or groups for a very long time. I, for one, do not care who is the world's greatest guitarist or drummer, since Eric Clapton has yet to do something that impressed me. This business of supergroups is really out of hand, with Eric Clapton and Leon Russell on Delaney & Bonnie

albums and Eric Clapton & Delaney & Bonnie on Leon Russell albums, etc...

Most of the groups you do articles on have the same old story about a) recording hassles b) concert hassles c) record co. hassles. Tch..tch..tch poor rock group. The things a super hero has to go through to make an earnest $1 million. Oh, and let's not forget their three page disertations on the inner beauty of their music. If the only way you can get group interview is to refrain from criticizing them then I suggest you drop these interviews and have more reviews.

Except for Ray Davies, there aren't too many good lyricists around. The music has become so incredibly "heavy" that groups like The Guess Who have decided that lyrics don't really matter. Bob Dylan has turned into a premature Frank Sinatra. Lennon & McCartney have produced a great big bomb in "Let It Be", great musicianship is being presupposed as a requirement for a super-group with no regard for lyrics and in some cases with no regard for a good lead singer. Thus with the Kinks conveniently shoved into the background, you babble on about the so-called rock geniuses. The only record out on the market that is any good is a single by the Kinks called "Lola". It is a very good teaser for their album, which would probably be deserving of an extensive review (good or bad).

Thomas Stier
Saginaw, Michigan

Dear Editor,

I hate bubblegum (the Archies, Jackson Five, Bobby Sherman) and am a real oddball round here. All the bubblegum babies (little kids) here in Birmingham pretty much control the scene and I see and hear very little of my favorite artists, who are Crosby Stills Nash and Young, Cream, Stones, CC Revival, Beatles, Steppenwolf, Hollies, B.B. King, Three Dog Night, Simon and Garfunkel, Dylan and Neil Diamond among others.

There's one station in Birmingham that's brought some good acts such as Steppenwolf, Chicago, Three Dog Night and Grand Funk. Your magazine is the only other thing that keeps me in touch.

Patricia Hefner
904 Alford Avenue
Birmingham, Alabama

CHICAGO – more than ready for years.

Dear Editor,

I think it's time that all people, young and old, realize just what music is. Everybody is concerned about generation gaps and music prejudices and very few stop to just listen to the music. The so-called older generation refuses to accept rock music because the younger generation likes it. And vice versa. We downgrade music without even listening to it.

Our society is very strange. Music isn't reviewed objectively with an open mind, or even listened to like that. Those who like rock tend to turn off r&b, country, soul and gospel music. But these are all root of rock and all are related.

Music charts are terribly segregated: rock charts, country surveys – all contain just that music.

MIND GARAGE – rock masses, a departure from the traditional.

A record doesn't get into the Top 10 because it's a good song. It's promotion and usually for business purposes. If it wasn't for FM and underground stations we would never discover the many talents that exist today.

Craig Carter
Portland, Oregon

Dear Editor,

Thank you for printing the conversation with Mack Farmer of Grand Funk Railroad. The part about Mack getting his hair almost pulled out by some greasy headed straight people and how the whole town was down on them because their music was especially interesting.

I think it's about time everyone knew what we kids have to put up with for just growing our hair long and expressing ourselves through our music.

Billy Middle
338 North Gladys Street
Sikeston, Missouri

Dear Editor,

I enjoyed reading the article on RCA's group, Mind Garage. I have just purchased their album, "Electric Liturgy" and found it both inspiring and enjoyable. I had the pleasure of attending one of their rock-masses at Judson Memorial chapel on Washington Square. It is impossible to say how happy the whole service seemed, quite a departure from traditional church music. It was a service of real brotherhood. I'll never forget it.

Jay Bond
Morgantown, W. Virginia

Dear Editor,

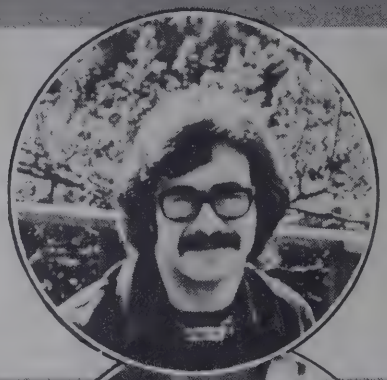
I'm writing about a group hardly recognized at all. The Grateful Dead. Although their first album, "Athem of The Sun" was rotten, their second "Aoxomoxod" was fine and "Working Man's Dead" is in my opinion, the best album they have ever made. Next to the late Jimi Hendrix, I think Jerry Garcia is the finest rock guitarist around. Just listen to him on "Feedback".

More articles about the Dead instead of the Archies and Guess Who. I'm sure 10 other people would appreciate it – or perhaps 10,000 people.

Rick Bruner
Phoenix, Arizona

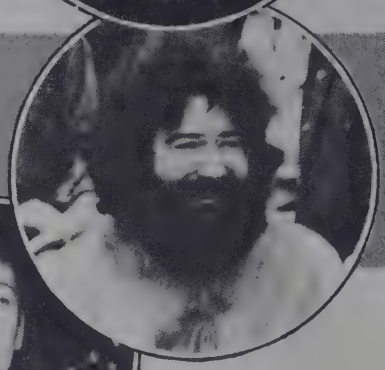
HIT PARADER

NEXT ISSUE



CREEDENCE CLEARWATER REVIVAL

Change in direction



GRATEFUL DEAD

Moving ahead

THE WHO

Pages from a scrapbook

JEFFERSON AIRPLANE

Points of view

Also: John Mayall - Moody Blues - Keith Emerson

Bob Hite - Curtis Mayfield -

HIT PARADER

NEW MONITOR SPEAKER SYSTEM FROM KELMAR

An all-purpose, studio speaker system for monitoring sound system performance has been introduced by Kelmar Systems, Inc.

The Model MS-7000-02 monitor system is all solid-state and is fully protected against transients and overloads. A combination of silicon transistor circuits and a well-filtered, regulated power supply provides distortion-free full-frequency response and trouble-free service, even in continuous use.

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RANDY NEWMAN
Anti Romantic

RANDY NEWMAN, born Los Angeles, November 28, 1943. The family moved to New Orleans, then Jackson, Miss., then Mobile, Ala., and then back to Los Angeles. Piano playing started at age seven and at 15 he was at University High School but writing music for Metric Music Corp. in Los Angeles. He majored in music composition at UCLA. Married to Roswitha in 1967, has one son Amos. His uncles were Alfred and Lionel Newman, who wrote for Hollywood movies. He records for Reprise.

The humor of Randy Newman, has long been recognized by other musicians. He is one of the most imaginative and original songwriters of today. His songs range from the gentle "I Think It's Going To Rain Today", made famous by Judy Collins, to the wry "Mama Told Me (Not To Come)", a No. 1 hit for Three Dog Night.

Randy writes musical short stories, and his singing narrators are always unusual people. Sometimes they are

just a little dim-witted (as in "Mama Told Me"), sometimes pathetic. But most often they are just rotten human beings.

But Randy Newman doesn't think that people are basically evil. He writes that way because he's an anti-romantic.

"I've never been interested in heroes," he explains. "I'm interested in the way people act. It has to be exaggerated a bit for dramatic purposes. Most songs are about the singer of the song, and he's usually a heroic figure in some way. Even in lovesick-type songs, the whole romantic attitude is kind of heroic. But there's no reason for it to be that way all the time, because people aren't that way so much."

Randy is fascinated by the grotesque, whether it is in a distorted personality or a nightmarish situation. He has one song, "Davy the Fat Boy", in which the singer is inviting people to see his fat friend as if he were a carnival freak-show attraction. Randy doesn't find the song grim.

"Someone as callous as that person in 'Davy' is kind of funny to me in a way. To be that horrible is almost a cliche. I'm often working in cliches, but just a little off. Like in that song, the singer is "a comfort to Davy's mother and a pal to his dad.'

The idea of another kid being a pal to someone's father, when the kid himself isn't, is really appealing to me. The horror of it.

"The singer of that song is fairly rotten, but by the fact that I recognize that he's rotten - and anyone would recognize that he's rotten - it reflects on the great compassion and understanding I have," he adds, half-laughing.

Onstage, Randy hunches over his piano and sings softly. Important as his lyrics are, he prefers to understate them, mumbling broad vowels into his microphone.

"I've always sung that way. When I was first giving interviews, I'd always make sure to mention that I lived in New Orleans to give myself an excuse for the way I sounded. But I don't care any more. It's always come out that way, from the very first time, because that's the way it sounded best to me.

"There are words that just wouldn't sound well in songs. Your vocabulary is limited by the form, limited by the sound. You can't say just any word. I wouldn't want to hear 'dyspeptic' in a song, or 'antiseptic'. It all depends. If you're writing about a college professor, you have them do different things. Usually people don't talk in that exalted tone."

About his musical influences, Randy is non-committal: "I've listened to astoundingly little music in my life. Maybe it's gotten through to me by osmosis. I listen less than almost anyone I know. I'll always listen when Dylan does something. I'll always listen to the Beatles and Hendrix. I was curious to hear Elton John and James Taylor. Joni Mitchell, I'll listen to sometimes; the Stones; classical music.

"The best pop singer I think I ever heard is Bing Crosby. I heard some old Crosby things fairly recently. He could really sing. He really sounded like a musician.

"And I heard some of Sinatra's early stuff. I like 'September Of My Years' and the things he's done lately. I really like Frank.

"I can be objective about music. I can still see that Diana Ross can sing, despite the fact that she may be held in contempt by people who resent her slipping into the nightclubs. I couldn't care less that Diana Ross is in nightclubs. Sometimes she sings. And Bing Crosby conjures up images of Minute Maid Orange Juice and Ronald Reagan, but it doesn't matter. He can really sing."

Even though the public is becoming more and more aware of Randy, he hardly pays any attention to his own successes. When "Mama Told Me" was at the top of the charts, Randy barely noticed.

"I don't know how much a hit record affects people. It's here today and gone tomorrow. But it was a nice feeling. I was working real hard at the time and I didn't have enough time to really get into it and think about it, having the No. 1 song in the country, and thinking, gee, my song is No. 1 here, and look at all those people. But it's nice."

The future?

"I've thought of writing a musical, and people have thought of it for me. Some day I probably will do one. Got a lot of years to go. You know, I thought about that a while back, that maybe I'll live forty more years. Pretty grim thought.

"But I never thought I'd perform, I never thought I'd make an album, never thought I'd be on television, never thought I'd have hits. And it's all happened." ☐Nancy Erlich

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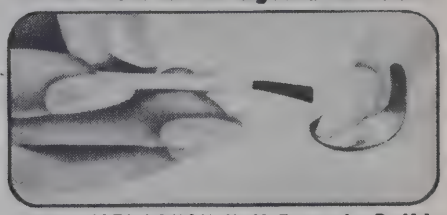

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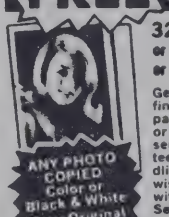

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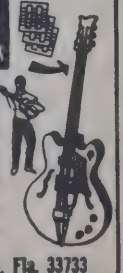

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new stars on the horizon

MAY BLITZ – one English drummer, two Canadians.

MAY BLITZ

Tony Newman was a drummer, playing yo-yo with the Jeff Beck when Jeff was quitting, sacking, cancelling, changing, re-hiring, disappearing and so on. Feeling in need of more stable environments, Newman decided to get a group together. May Blitz was the result, although Tony is insistant that he is not the leader, they are a group.

But after Beck, Tony remembered two musicians he had met while with Beck in North America and Canada. Both Canadian, they were dejected about lack of opportunity in their own land, which accounts for the fact that James Black, guitar and Reid Hudson, bass, were only too happy to pick up and join Tony in London.

May Blitz was formed and there was a quick visit to Switzerland that turned into a six week gig, very long hours, for just board and lodging. But it was invaluable as a getting-it-together period for the group. On their return to England they met the apathy that greets any group starting out, but countered it by forming their own management company and promoting themselves to colleges and underground clubs. May Blitz had joined the group by this time -- she is a 330 feet tall cartoon figure -- "an anti sexual slob," says Tony -- that was the subject of a cartoon strip inserted into underground papers in the U.K. to promote the group. It became so popular that it's still running as editorial in the magazines -- a kind of reverse Archies!

The group, which records for Paramount, has toured America because Tony was anxious to work before American audiences. He had little chance with Beck. Their first album, "May Blitz", has been released and, much to May Blitz' horror, critics have been comparing them to groups whose names are bigger on the scene. Like Zeppelin. Or even "Cream-inspired".

"It's very hard to get people to listen to you as yourself," says Tony. "I like this group because I can expand myself. I've been working a long time. I used to be with a group called Sounds Incorporated that was a kind of official backing group to the Liverpool Boom and backed all the American acts that came over to tour on the rock circuit in Britain. We worked for the late Brian Epstein. But I was a drummer in a backing group. Right back in the backing.

"This is the first time I've really been fulfilled in my career. Between Sounds Inc. I was a studio musician, good money, but I was a machine. Wake up, to the studio, do this, do that. I even was in a film, hired as a drummer and all I did was change into a loin cloth and bash a skull with a piece of bone. It was one of those jungle pictures.

"I enjoyed it with Beck as an experience, but he always dominated and restricted you. Now I can get all round my kit."

JAKE HOLMES -- right now, writing for Sinatra and himself.

JAKE HOLMES

Jake Holmes is heard on Top 40 radio with his hit single, "So Close", and his album, "So Close, So Very Far To Go" (Polydor), all country-rock. He wrote along with Bob Gaudio -- the Four Seasons, remember!? -- a set of songs that Frank Sinatra picked up on and recorded under the title, "Watertown", a story of a man whose girl leaves him and gives birth to twins in a strange town. The big black headlines that the popular press made out of this somewhat detracted from the fact that Jake and Bob had got Frank to record something that belonged to the songwriting of the Sixties, at last.

There was also an old album, recorded in 1966 and sounding primitive, called "The Above Ground Sound of Jake Holmes" -- get it!? -- that has a Jake Holmes song called "Dazed and Confused". How this actually saw light of day as a main ingredient of the Led Zeppelin's acts is simple. An early tour of the Yardbirds -- the later, Jimmy Page-led version -- that took them through most of lesser America for less money, had them sharing concerts with Mr. Holmes. Page took Jake's song, which, the way he did it, was a simple piece of mild protest, and transformed it into a tirade for Mr. Plant to get himself away with.

Add to Sinatra, Zeppelin, Nashville country rock recordings, the fact that Jake Holmes had a large part in one of the musicals that never made it to Broadway, limping to death and folding quietly along the way, losing thousands of dollars for the backers, called "Mata Hari", and you can see it is possible to lead a full life in the music scene today.

Financial motives apart, Jake is pleased that Sinatra did his album. "Whenever Sinatra does songs in his act, he names the composers. He is one of the few people who do." Impressed by Sinatra and a little awed -- "I had to walk over and give him something at the record session and I tripped --" Jake still thinks that Sinatra is a sad person and very lonely. "He's a character singer now. He makes a song say something. People hear Sinatra. You listen to Tom Jones and say, 'What a voice'. With Sinatra, you say, 'What a song. Jones hasn't learned to use a song yet."

Holmes started writing about ten years ago, mainly comedy songs with a girl called Kay Reynolds. "Making people laugh -- it's a relatively easy way of getting a response from an audience. One day though, during our normal act, I sang a serious song and the audience applauded it. And that was the greatest feeling. Because I had communicated with them something that was important to me," says Jake.

Jake worked with Tim Rose for a while, playing bass and doing material like "Morning Dew" and "Oh Susan". Says Jake: "I did that for about a year but I wasn't getting anywhere, so I stopped work and began to write. My manager at that time was handling the Four Seasons, who wanted to change their image."

So Gaudio and Holmes did the "Genuine Imitation Life" album for the group -- the title song was recorded by Jackie Lomax -- and it was through this that the Sinatra album came about. "We didn't want to write a rock album for him or something like Frank Sinatra sings the Songs of Jake Holmes and Bob Gaudio, so we tried the story concept. I'd really like to do a musical show, sort of a mixed media stage show. There are so many things to be done, rather than just writing songs. With film, with music and with people."

The Sinatra album took Jake and Bob about a year to do. □

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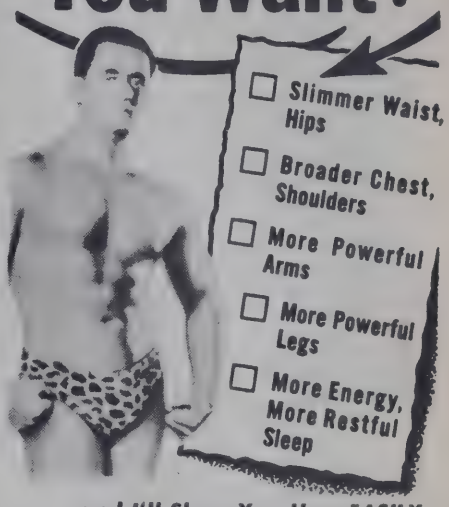

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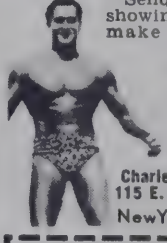

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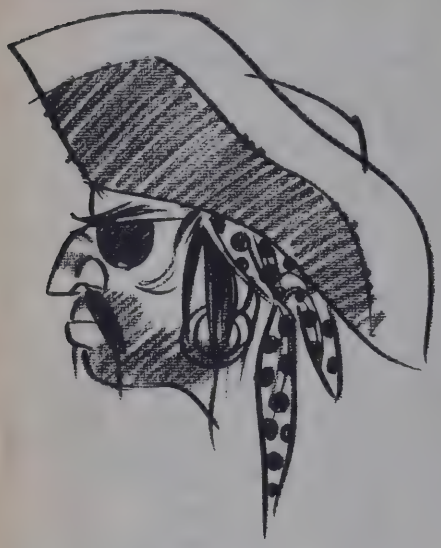

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FLASH BACK

(A regular feature that takes a brief look back at what was happening five years ago this month)

April 1966

EDDY ARNOLD – he was one of the American acts who were making it on the British charts after a three year virtual freeze out. . . . largely responsible for the freezing, along with other British groups, were the other two gentlemen in the picture, Charlie Watts and Keith Richards of the R. Stones.

The big chart topper was "Ballad of the Green Berets" by Staff Sergeant **Barry Sadler,** himself a member of the Berets. As far as we know, Sgt. Sadler is no longer recording but the war is still with us. **Peter, Paul** And **Mary** brought out a single this month, "The Cruel War", which was actually a Revolutionary War song, but, as their recording company advertisements pointed out, "has a poignant relevance to today." .....

The **Byrds** had a single, "Eight Miles High", released, which was reviewed as a normal piece of product. Only later did the song become an alleged drug song.....

Other singles: "Rainy Day Woman" by **Bob Dylan,** "Substitute" by the **Who,** "I Am A Rock" by **Simon** and **Garfunkel** and "Solitary Man" by **Neil Diamond.** All are still around today and the Diamond single was recently reissued because of a surge in his popularity.....

The scene in Britain was changing. For the first time in three years the British charts had 50 percent American acts on them. Until this time British groups had truly dominated, almost causing a freeze out of American talent. This was the emergence of the **Beatles, Stones,** etc. But now America was fighting back and front line troops in the charts included **Eddy Arnold, Gene Pitney, Nancy Sinatra,** and **Sonny And Cher....**

Another contemporary problem was there in early 1966 -- bootlegging. But this time the boot was on another leg. A Spanish soprano, **Montserrat Cabelle,** found her legitimate sales (she had a classics chart hit) were being hurt by a bootleg recording of some of her live gigs on a U.S. tour just completed. Legislation was called for, jamming devices on live dates were urged and you can see what good it's done. Ask the **Beatles, Stones, Zeppelin, CSNY** etc.... □

BOBBY BLOOM Keeps Travelling

BOBBY BLOOM – making it in Montego Bay.

"Montego Bay" for Bobby Bloom meant that he was hurtled into a life of almost constant travelling. As the single went into the charts in various countries, he followed it. Promoting, doing television, live dates, from the West Coast to London, to Hamburg, to New York, to Copenhagen, Berlin, Amsterdam and so on .....

Says Bobby: "The travelling is okay but it's kind of lonely. I travel on my own unless there's some reason for a big entourage of people. Being married wouldn't help, anyway I'm not ready for that kind of responsibility. I even tried to ease the travel schedule by squeezing in four days in Jamaica. I got to Montego Bay, tried to relax. . .and fell sick.

"Right now the music means most to me. I don't have time for much else. I've been working in New York with some guys who usually work round the studios, I got some couches for my apartment and I made some commercials for Salem on television. That's the kind of life.

"I never like to catergorize my music. I wouldn't say I was influenced by anybody. I listen to Sly, the Beach Boys, the Stones, the Beatles, everybody I guess. I'm not aiming myself in any one direction. I believe you have to be awfully careful about that. Writing is still one of my chief interests. I believe that Barbra Streisand is doing 'Brighten Your Flame' from my album and the Bar-Keys have done 'Montego Bay.' As soon as I get some time I think I'd like to find and produce another artist which is something I've done before.

"But right now I simply have to devote all my time and energy and ideas obviously towards my own career. I have to promote Bobby Bloom.□

Alan Smith

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READERS' REVIEWS

ROLLING STONES
Get Yer Ya-Ya's Out (London)

The rock market has been flooded recently with scores of live albums as personified by Three Dog Night and The Who's "Live at Leeds". But the liveliest of all live recordings is by far the Rolling Stones' **"Get Yer Ya-Ya's Out!"**. Taped last November, 1969, at Madison Square Garden in New York, this production contains everything from early Chuck Berry to recent Jagger-Richard compositions. The music here is clearer and the overall sound is more refined than the infamous bootlegged album of the Stones' Oakland concert, "Live'R Than You'll Ever Be".

The official album opens with a mind blowing collage of announcers' introductions of the Stones at other concerts on their recent American tour. Then a stinging "Jumping Jack Flash" gets the action started. The Stones prove again to be the best white rhythm and blues group in their faithful rendition of Chuck Berry's "Carol".

"Stray Cat Blues" is somewhat different from the studio version but is, nevertheless, menacingly heavy. Keith Richard plays a tough slide guitar on the slow, bluesy "Love In Vain". From this point on, the album keeps a constant, throbbing pace. The eight minute version of "Midnight Rambler" is a dramatic masterpiece with good rhythm guitar from the newest Stone, Mick Taylor, and with the haunting Jaggeresque lyrics pierced by Keith's blatant chords.

The Stones' hard driving drummer, Charlie Watts, excels on "Sympathy For the Devil", prompting Jagger to later blurt out to the turned-on crowd: "Charlie's good tonight, ain't he?!" And on the same song, Keith plays what must be his best solo ever. You'd swear it was Eric Clapton instead.

The raunchy, abridged "Live With Me" complete with Jagger's guttersnipe singing, is quickly followed by a funky version of Berry's "Little Queenie" which brings back a lot of memories. Then the satanic majesties slide right into a well appreciated "Honky Tonk Women" before concluding the classic gig with their pounding, controversial "Street Fighting Man".

The Stones have never sounded better or more promising. After experiencing their dynamic production of hard rock and good ole R & B, one can only anxiously await their next "12x5".

Mike David
29 Talcott Ave.
Jewett City, Conn.

ROD STEWART
Gasoline Alley (Mercury)

Since his split with Jeff Beck, Rod's music has explored different areas which he has handled with superb skill. His voice seems to improve with each showing and especially on this album. Also on this album is Ron Wood, Mr. Stewart's trusty guitarist-bassist. The programming on this album is a mixture of rock, folk, fun and mostly Rod Stewart. Standouts include **"You're My Girl"**, **"Cut Across Shorty"** and **"It's All Over Now"**. Elton John's **"Country Comforts"** is the emotional gut ripper of the whole set.

Bob Forward
907 Delia Avenue
Akron, Ohio

TEN YEARS AFTER
Cricklewood Green (London)

This album I bought completely by chance, at the time knowing only one song by the whole group. But it has got to be one of the best albums of the year. Greatest song on the whole album is **"50,000 Miles Beneath My Brain"** and on side two there's **"Love Like A Man"** which was the most popular cut in the Phoenix-Tempe area. Following it is **"Circles"** which resembles Led Zeppelin's **"Thank You"** in form and lyric.

Larry Boyd
1706 North Bridalwreath
Tempe, Arizona

LED ZEPPELIN
Led Zeppelin Three (Atlantic)

If you look past the cover (which was put on in the hopes of selling more albums just like the Dave Mason tie-dye record), you will find a great album which shows how this group is evolving into really great artists. On this album they've got away from the electronic pretentiousness of "Led Zeppelin Two" and back to a more 'live' effect.

About 60 percent of this album is accoustic and it's as good, or better, than anything they've done before. But the teenyboppers will hate it because it's not "heavy" enough. **"Immigrant Song"** is an exciting electric song which really shows off Robert Plant's voice control and fantastic range. This album places the accent on Plant's voice rather than Page's guitar. It resembles Capt. Beefheart's work to a small extent. There's a return to the old gimmickry of "Led Zeppelin Two" in **"Celebration"** -- not that it's bad but it's too noisy. **"Since I've Been Loving You"** is a great blues number perhaps the best they've ever done but **"Out On the Tiles"** is probably the worst on the album. Just Noise. The rest is great, a combination of part accoustic and part electric but the last cut **"Hats Off To Harper"** is a surprise.

JAMES TAYLOR – "Sweet Baby James" creates a kind of special folk - suite.

Plant's voice is distorted with a lot of tremelo so he sounds like an old blues singer. Page does some remarkable bottleneck guitar work and the song seems to be disjointed parts of other songs all added together to make one. One of the best albums put out this year.

Al Capno
434 Summer Avenue
Lyndhurst, New Jersey

JAMES TAYLOR
"Sweet Baby James" (Warner Bros.)

James Taylor's second album, **"Sweet Baby James"** entered the music world months ago, unheralded, unpublicized and generally unknown. It went to the top of the best seller charts, still unheralded and unpublicized but not unknown among the musical underground or music lovers who never need a disc jockey or magazine to tell them what to listen to. It's probably one of the best albums of the decade.

Those who heard his first album, **"James Taylor"**, on Apple would understandably be sceptical of Taylor's ability to produce first quality music. The Apple album was utterly ruined by needless orchestrations and badly flawed in other respects. Objectively speaking the material was excellent, that is, if the listener was capable of divorcing the songs from their arrangements.

A quality common to all of Taylor's songs is that none of them can stand much musical ornamentation without collapsing into a peculiar mediocrity that makes them appear very weak and contrived. Only one song off that first album, the brilliant **"Carolina On My Mind"** managed to survive with only minor injury.

But **"Sweet Baby James"** is something else again. Taylor has improved as a writer, his songs have more depth and feeling and are embellished with an old richly resonant quality. Even more important the songs are interrelated with a subtle and easy musicality that eventually blurs their individual identities.

Consciously or unconsciously Taylor and his producer Peter Asher have created an excellent kind of folk suite with this album. Melodies and lyrical refrains help relate one track to another and the beautiful backing helps make the whole thing seem as natural as breathing. The entire album was written and played in one mood and because of that it generates a great deal of feeling. I can't say enough about Taylor's back up group -- special awe goes to Danny Kootch and Carole King.

Lindsay Edmunds
South Hadley, Mass.

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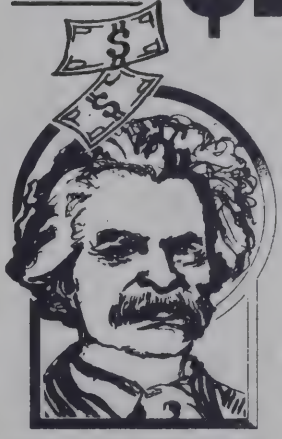

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JOHN MCLAUGHLIN

(continued from page 44)

land County. He told me where Jack was staying so I called him up. I did an album with Jack which is still unreleased with John Heiser and Dick Heckstall-Smith. We did it in the summer of '68. It's still not out. And that was a really good album. Dick Heckstall-Smith plays so fantastically well.

They didn't release it because it wasn't commercial enough so they released "Songs for a Tailor" first, which was made earlier.

Q: Is that on Atlantic?

A: Right. And then Jack was at the Fillmore one Friday, so off the cuff I said "I know Tony will like you to play, so why not come down to the studio and lay in a track." And he really dug the idea.

Q: Is Jack going to make another album with the group?

A: Oh, Jack's a permanent fixture.

Q: I noticed that when you play, you and Jack stand right next to Tony, just a little

JACK BRUCE , left, Tony Williams, John McLaughlin, right -- three quarters of Lifetime at work.

behind the drums.

A: I'm part of the group, actually. I'm one member but I'm also part of the whole; at one with the whole. You know what I mean? It's a great feeling. Continuous give and take.

Q: Did you ever gig with Miles Davis?

A: Oh yeah, we did some concerts together. I did two concerts with him in the early days, then I did just a short tour -- Rochester, Michigan, Ann Arbor.

Q: Was that before you joined Tony Williams?

A: No, no. I came to America to join Tony, to form this group. It was through Tony being associated with Miles. Tony hadn't left Miles yet, he still had some work to do. So the second day I was in America I was in Miles' house and Miles said, "Come to the date tomorrow and bring your guitar." That was the day that made "In a Silent Way".

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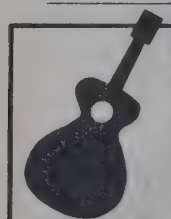

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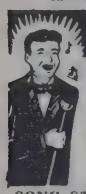

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Q: Have you recorded anything after "Bitches Brew" for Miles?

A: We've done a lot of recordings. There's a lot of stuff on tape that we did after "Bitches Brew". We've probably got enough material for another four albums. We've done a lot of recording. You know Miles has always got shelves full of tapes. You know the band with Tony, Herbie Hancock, Ron Carter and Wayne Shorter? He's got about 20 albums worth, probably 15 albums worth of that, that's never been released before. He's really prolific.

Q: What about your own album, "Devotion"? How did you go about conceiving it? Is it something that you had in mind for a long time?

A: Ah, yeah.

Q: When you composed the numbers, did you keep it all in your head or did you write it down?

A: Some of it needed to be written. Quite a bit of it. But I think it's better if people learn by ear or by heart. And that is, you sing it to them or you play it to them so they can learn it and they don't have to look at something and then play it. It's just like it's here (pointing to his head) and here (pointing to his heart) so that it just comes out. In the beginning of the Lifetime, we only had charts and we all were reading on stage, and it was really weird. It's really good discipline, but I need to know it completely, so that it's just like conscience. And then, that liberates you, you see; that allows you to be as free as you are.

Q: When you went into the studio, did you just play the melody lines then?

A: Right. I mean, maybe that was written down, or I sang it or played it and they just had some chords. Or maybe they didn't have anything there and I just sang them a line that they had to play and it went from there.

Q: I've got to ask you about the titles on the "Devotion" album.

A: ...You see, this album was before...I was kind of half on the spiritual path and half not on the spiritual path. And relating one's music, one's life, you see, relating one's outer life to one's inner life is the greatest thing one can do, really. That's all that matters. That's my goal. But I was not, I was just half in the spiritual life, and I was receiving no guidance. Now I'm wholely in the spiritual life. This was before. Then, I was aware of qualities that I wanted to cultivate in myself, mainly devotion. Devotion is a quality of the soul that I want to cultivate more. Not devotion to any particular thing, just devotion itself.

Q: Is devotion an emotional thing?

A: It's more than emotional, you know. It's de-votional.

Q: Is "Devotion" on that spiritual path? You know, just the number itself.

A: "Devotion", yeah. Devotion is a spiritual quality.

Q: What about "Purpose of When"? That guitar line is beautiful, unending, fabulous. It just goes. Were you on that path when you did this number?

A: No. I wasn't on the path when I did any of this record. It was shortly after I finished the record that I entered the spiritual path.

Q: What is the spiritual path?

A: The spiritual path is that I'm a disciple of a guru. The guru has chosen me to be a disciple.

Q: Which guru?

A: Sri Chinmoy. He's the guru of gurus. Totally enlightened soul. I cannot describe him.

Q: This has an effect on your musical...

A: It has an effect on everything I do. Everything.

Q: Do you notice any difference in your approach to music?

A: Oh yeah. Everything that I do now I dedicate to the Supreme, I offer to the Supreme, be it good, bad or indifferent. That's the difference; it's my offering. And that in itself is playing it's part in my life. It makes me aware of my limitations and also, how I can overcome them. God wants me to be perfect and therefore, I will be perfect. Simply because He wants me to and all I have to do is do what He wants me to do.

Q: Is it possible to be perfect?

A: Of course. You know, perfection exists now, but we in our ignorance cannot see it. But it does exist now. Always has and always will.

Q: Is it something that is abstractly around us or is it...

A: Abstract. Well, it depends on what you mean by abstract.

Q: Is it our concept? Or something that's around us that if we had the eyes to see, we could see?

A: Quite. Or if we had the heart to see. Because it's depending on our view of reality. When you mean abstract, from the inner world, then it's the inner world where we develop. You live in the inner world and the outer world and it's what I was saying before -- we can bring the outer world and the inner world together. That's what I must do. That's what I will do. From the viewpoint of my guru, he can see everyone as perfect because the Supreme is omniscient; omnipresent in everything. And the Supreme is perfect, therefore, if he is omniscient and omnipresent, then everything is the same. It's just that we can't see it yet. But we will. All of us will.

Q: How can you tell when you've reached the stage when you can see perfection?

A: Because you are perfection embodied. When you reach that stage then you will see perfection all around you.

Q: When you compose music now is this what you have in mind?

A: What I have in mind? No. I don't have anything in mind.

Q: No, no. I mean, when you create music, when you create those sounds which somehow fit so beautifully together...

A: Well, let me say this: No one creates, really. There is only one Creator, you know, and we're just the instruments -- you and I and everyone here and everyone on this earth -- we are all His instruments. Consequently music is everywhere the same; always has been and always will be. If we can clarify ourselves sufficiently, music will come down. If we're just a little bit inspired, we hear music. Everyone hears music. All the time. Every soul is singing its own song all the time. If we're not close to ourselves, then we don't hear it. But if we are, then we hear it. Our soul is singing its song all the time. I don't create anything, things just arrive. They're just there.

It's like diffused light; like music, there's a diffused light everywhere. And if we just focus ourselves, it'll come down of its own accord. We don't have to bring it down. We don't have to try and do anything. It comes out of its own power.

Q: How did Buddy Miles come to be the drummer on the "Devotion" album?

A: Alan Douglas' idea. He is one of the producers. I played with Buddy at a session with Jimi Hendrix, some time ago. Just a jam in a recording studio. It's on tape somewhere, rotting in the cellars of some building. It was incredible.

Q: You and Hendrix really must have gotten off on each other.

A: Yeah. It was a really good night, a really good night. And Buddy Miles was playing drums. I was in the studio and Buddy Miles just started playing and I just grabbed my guitar and ran. Cause he just put it down, got it on. What more do you need? Like, it was "Come on," you know. "Come here."

Q: Is there something that you would especially like to achieve, musically?

A: Absolute mastery.

Q: Of your instrument?

A: Yes. Absolute mastery of my instrument and of myself. Because if I have absolute mastery of myself I'll have absolute mastery of my instrument. And to fulfill God's will absolutely. To fulfill his perfect world is my glowing ideal, and to fulfill it in music is my dearest and deepest wish.

Q: Do you feel you're close to doing that now?

A: I do it in my own limited and imperfect way. ☐ Jonathan Penzner

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(continued from page 41)

as a kid. But for some reason, I felt lost, and out of it, and I think I was rebelling against everybody and everything and I was constantly running. I guess I've been running all my life and it shows in my music."

We heard the tape of another of his songs, "Wrapping Paper Dreams". "I wrote this song right after I was divorced. It seems I went to bed one night, still in my private fog, and woke up the next morning and realized that everything I had loved, worked and planned for just didn't exist for me anymore." Here are some of the lyrics:

"My brain's a little hazy,
from the fog that I put in it,
from the bottle in the brown bag
on the floor,
and Wrapping Paper Dreams
are all I have,
to remind me you are gone,
and I've no place to go".

"Well it seems I had no place to go, or didn't really have any place I wanted to go, but back in years and time. But that was impossible so I went on, and now I'm here, and where I'll be tomorrow, or a year from now, I can't say, or try to guess."

Some more lyrics from "Dreams":

"So I roll out of my wrinkled
bed,
to face another day without your
smile,
to try and dream another dream,
another plan, another scheme,
that isn't you".

After singing this, Rob goes on to say, "Well it's been a lot of twists and turns in my life to put me here, at this particular time and place, and I've got a lot of people to thank and

a lot to blame, mostly myself, for it too.

Forgetting the blame, I'd have to make a list of the people I need to thank, but heading the list would be Chuck and Georgia Chellman, who have helped me more than I ever deserved and my gratitude is such that I could never, ever repay them for all their kindnesses, I won't live that long. One way I can pay back some of the debt is for my songs to be accepted by the people and in that small way, they'll get to know Chuck and his company and place them in the music world, where they should be --- right on top!"

H.P. hopes that the future will tell the story and bring it to a solution of sorts, and a good one, for him and Chuck and all his friends.

"So many people have placed their faith and time, not to mention expense in me, that I feel I *must* succeed, that I *will* succeed."

Rob has a book of poetry coming out soon; and what he doesn't say in his music, he says in his poetry.

His writing has been compared to Rod McKuen by two poetry critics. "To be compared to Mr. McKuen," says Chartier, "is as high a compliment as I could hope for. To me, he is one of the greatest writers the world has produced, I can only hope to come close."

In the days ahead, we'll all hear more of Rob, his music and writings. He is trying to arrange a cross-country tour, to promote his work, then coming back to Nashville in January to do an album.

We wish him luck in his attempt, and feel that people will be able to identify with Rob's music and give him the listen he should have.

"If I stopped believing in myself, there wouldn't be much left. Even if everyone connected with me stopped believing in me, I couldn't change, I'd go on, because *I have to.*"

We'll be watching for ROB CHARTIER --- the musician's musician, the writer's writer and the man's man! "Gonna Get On, on my way, I'm heading down that road....." □

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JETHRO TULL

(continued from page 11)

At the time of the first "This Was . ." album, those songs were very blues influenced – "jazzy blues," said Ian. But a collision between Mick Abrahams and Ian was on. Mick didn't like Ian's songs and Ian didn't like his.

That was one of the reasons why the guitarist left and formed Bloodwyn Pig. From then on, the unchallenged provider of Jethro material Ian sat down to transcribe songs that had been flying around his head since months before. For the first time he was free to write as he wished – "There was no longer any necessity for them to be either bluesy or jazzy."

The result was "Stand Up" and a set of compact, concise little songs that left Jethro Tull with an unmistakable and original style. But although Ian accepts this, he sees the sound and the treatment of the material as more responsible for the distinctive quality rather than the actual songs. He said: "They are linked by the fact that they use the same elements – but arranged in different ways."

And the elements?

"Simplicity – like that of the blues or r and b era. Simplicity of the forthright approach with variations of intensity from the simple songs to the heaviest and rawest."

With a zest for knowledge in virtually every sphere of human activity, in music this has taken him deep into the intricacies of the subject. "I want to be conversant with all the techniques involved in writing, arranging, producing. The whole bit," says Ian. He talks music in terms of tone colors – there's a further analogy with art in the miniaturist quality of the songs. He feels that recorded works need to be a little deeper and more subtle, "whereas on stage you can get that color by the visual effect of actually being there creating the music."

He had recently bought a trumpet when I met him, never having played one before. "I wrote a song on it the first day I had it," he said proudly.

He regards "Stand Up" in retrospect as being a little too contrived as far as the performances went and feels that "Benefit" was too much of a rushed job, although disagreeing with the previously mentioned review on a previous meeting Ian told me that he kept his lyrics to simple themes – himself, his friends, Jenny, his work – because he didn't feel himself qualified to comment on anything else. But on his third album he seems to be moving towards more involved themes. "Many of the songs have a relationship with each other. . .They will be able to be taken on two levels," he said.

Ian switched on a tape to play a track, "The Passenger," and rummaged through a pile of song books to find and read the lyric. "This one is about a man on a train but it can also be seen as drawing analogies between the passenger on a train and a passenger through life. . . ."

And, as if to ward off any suspicions I might be forming: "But it's not pretentious, at least I don't think it sounds pretentious when you hear it. It's not like the Kinks making their potted little statements about men in bowler hats. It is also a little humorous as an album. There's the song called 'The Pool' which is about Blackpool and the sort of thing that Ringo might sing. And then there are personal songs about me, like 'Wondering Aloud' which is a love song."

Often dissatisfied in the past Ian feels that the new songs are better for the group because for the first time since he started writing, he didn't have to work to a deadline. The new songs are the ones he has been able to live with, to play back and listen to numerous times. And be sure of them.

"I don't have to say, 'Oh Christ I've got to write something to finish off the album' Working that way I've sometimes written songs and recorded them quickly and then afterwards wondered if they were the right songs for the group. Nowadays it is more relaxing. I also find it a lot easier to write in America now that Jenny can be with me."

But the important thing, for Ian, is that people buy Tull records for the reasons they were made – "because we like the songs and enjoyed making it. It seems a bit silly to say it but if the next album sold only 200 copies and those 200 people were still playing that record in five years time, that would really knock me out. That is what I really want to do. . . . to play music that people will remember. Music that will have the same feel in the years to come and not just be the biggest thing of that particular year." ☐ Nick Logan

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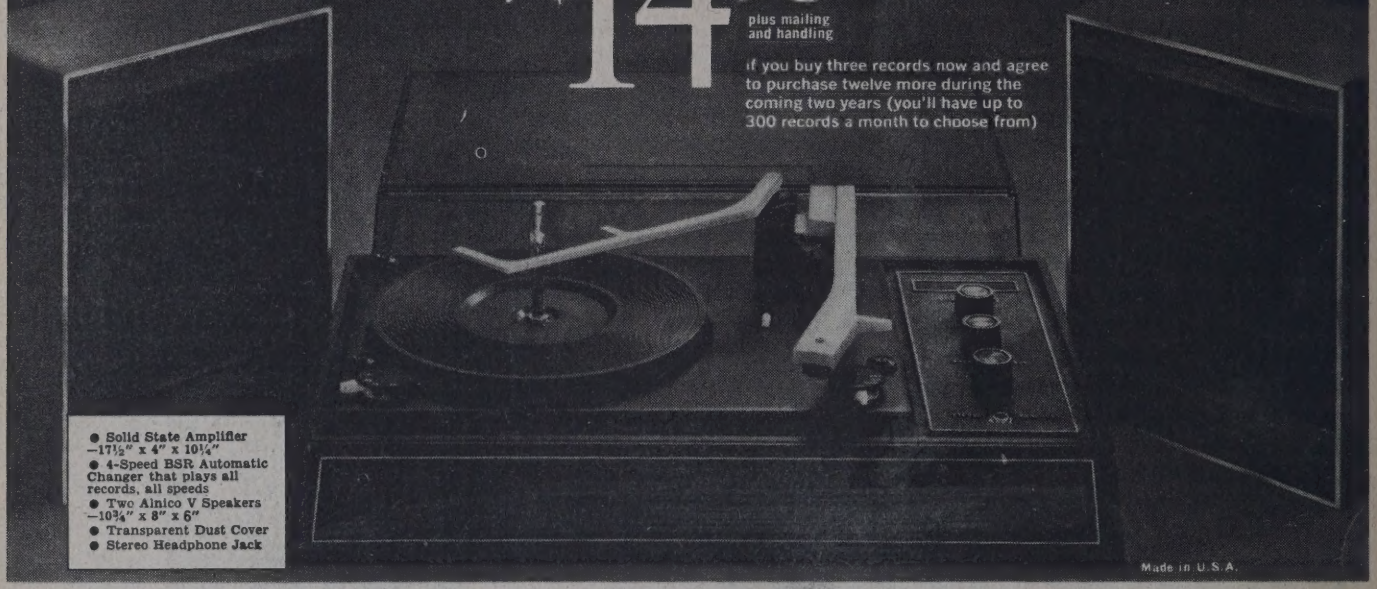

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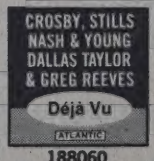

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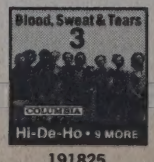

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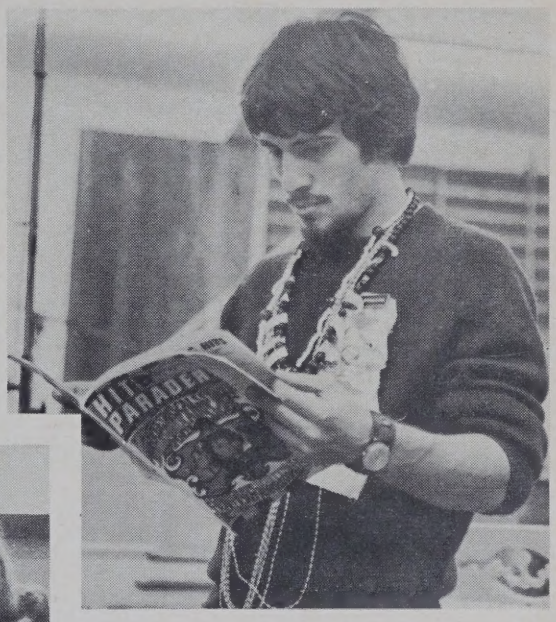

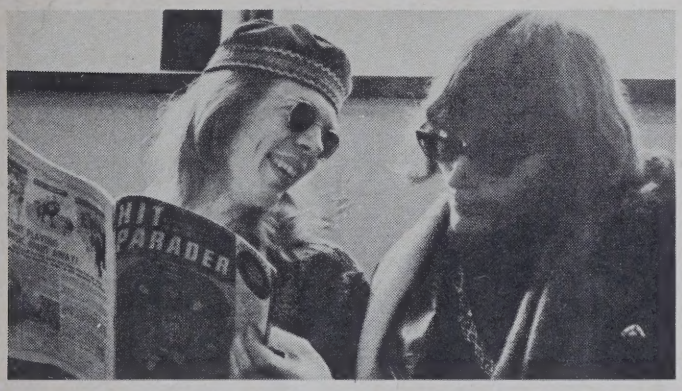

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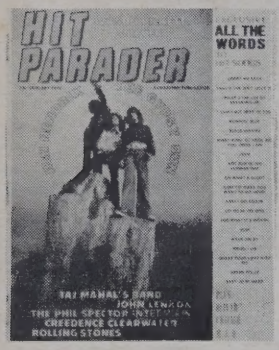

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Jimi Hendrix
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Wilson Pickett
Taj Mahal's Band
Blind Faith

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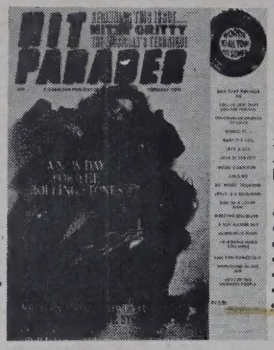
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



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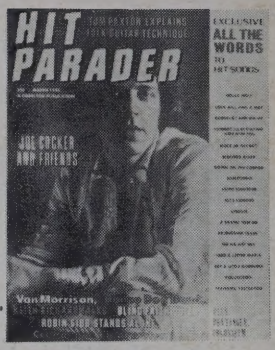
Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

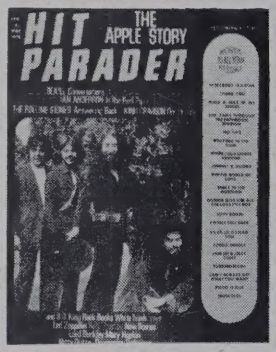
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

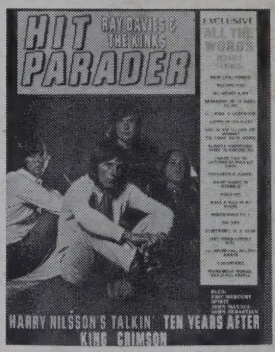
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

JULY, 1970

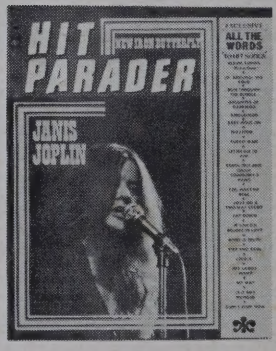
Mick Jagger's Movies
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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